/47 cont'd/

585 Before the wedding someone is invited by both families to select an auspicious day for the wedding in accordance with the hour, day, month, and year of birth of both the girl and boy. Once the date is selected, both families then begin to prepare for the wedding. If the wedding is of the ch'ü-hsi type, the bridegroom's family comes to the bride's family to go to meet the bride. Otherwise, the bridegroom is received at the home of his wife.

123 At one time, the author attended a Miao wedding ceremony of the chao-chui type. The following account was written in accordance with what I saw that day. It may help the reader to understand the usual manner in which a Miao wedding is celebrated.

585 On the wedding day, both the bride's and the bridegroom's families were very busy. All their relatives and friends gathered at their homes to offer congratulations. Cows and pigs were slaughtered. All day long, the bride's family particularly, was in a turmoil. Not until evening, however, did the principal part of the wedding ceremony begin. The bridegroom wore a long gown, a riding [293] jacket, socks, and shoes. His head was covered with a large pointed kerchief, which also covered most of his face, as if the bridegroom was very shy. He was carried out from his home on the back of a male go-between. Close behind them another man holding a wide open cloth umbrella to cover him followed step by step. They were preceded by another male go-between followed by a man who carried the wedding gifts. The wedding gifts consisted of wine and [43] tobacco leaves. The two go-betweens and the men who carried the umbrella and the wedding gifts were formally dressed in long gowns, riding jackets, socks, shoes, etc. After the bridegroom had come a few steps from out the door, the go-between at the front of the procession fired a few firecrackers and the procession paused. Not until they heard the explosion of the firecrackers set off by the bride's family did they continue to go ahead. (In this wedding, the two families happened to be close neighbors. The sound of the firecrackers could be heard from either side.) After they had walked halfway they stopped once more. In a moment two young girls sent ahead from the bride's family (called pan-niang, "bridesmaids")

/49 cont'd/

585 seated with the bridegroom in two rows facing each other. In a short time the bride was led out by a bridesmaid from the inner room and seated beside the bridegroom. Her head was also covered with a pointed kerchief which also covered half her face. After they were all seated, the bridesmaid and the go-betweens began offering wine to the bride and groom. After the wine they were offered the rice and pork liver. Then the go-betweens and the bridesmaid respectively took away the kerchiefs from the heads of both the bride and the bridegroom. As soon as their faces had been revealed, the couple immediately left their seats. The bridegroom hurried back to the small house and the bride to her room. The others, however, still continued to drink and sing for a long time before they dispersed. Later they gathered together in one of the side rooms. This time both men and women participated; they sang and drank till dawn.

The next morning the bride's family held a formal dinner in the side room to entertain all the guests. The bridegroom was led by one of the go-betweens to offer wine to each guest. At the same time one of the guests stood up and delivered a speech, the gist of which was advising the bridegroom to respect his elders, to work hard, to live a happy married life, to cooperate with his wife in the management of domestic affairs, etc. After listening to this advice, /50/ the bridegroom went into the main hall of the bride's house and offered wine to the elders and other members of the family. After this was done, he went directly to the bride's room but returned shortly to the small house to rest. What he did in the bride's room, I did not find out.

In the same afternoon the bride, escorted by a woman and followed by a young girl who carried a bundle of her clothes on her back, walked to the bridegroom's home. The bride was dressed as follows: Holding a oiled-paper umbrella, she wore a new dress and 293 a round cap but was barefoot. In the bridegroom's home the scissors, sickle, and charcoal were also set up in the same way as in the bride's home the day before. Before entering the house, the bride

/20 cont./
After the animal is fattened, an appointment is made with other bull owners in neighboring villages for a bull fight out in the open. Victory is a good omen. An auspicious day is selected to kill the bull for sacrifice to the ancestors. The sacrificer wears white clothes and a green outer garment. After the sacrifice the clan members sit around in a circle to drink heavily and to sing in a most joyful way. Today this custom is still prevalent in this sub-prefecture.

(10) Chiu Ku Miao. — They originally came from Shih-ping and K'ai-li in Kweichow. It is of the same tribe as the P'ien-t'ou-he. They prefer green clothes. They are especially fierce in nature. They wear armor and carry knives. They go up mountains as if flying, and draw strong bows called the p'ien-chia. The Tung Mao people who are being taxed by the Yung Shun Pacification Commission were this tribe. They repeatedly caused trouble in Chen-ch'i-so before being put under governmental administration.

(11) He Shan Miao. — They are found in T'ai-kung, Kweichow. They bind their hair with blue cotton and live in secluded valleys. They divine with rushes to know what is auspicious or inauspicious. During the rebellion of 1795 in the reign of Ch'ien Lung many members of this tribe joined it, and many of them were killed at Kou-pai-yen by Fu Chuang-su /the commander of the government forces/.

(12) He Chio Miao. — They are very numerous at Ch'ing-chiang and T'ai-kung. They wear short garments and large trousers, and going and coming they carry knives and daggers. Before taking any action they put two snails in a dish, to watch their fight in order to divine whether the omen is good or bad. In the twenty-fifth year /1686/ of the reign of K'ang-hsi, with the Hung Miao, Shih Lao-ch'ung occupied T'ien-hsing-chai, but was subdued by Kuo Chung-hsiao. Today, remnants of this group can be found at Lao-feng-shan.

(13) Ch'e Chai Miao. Originally they were from Li-p'ing and Ku-chou in Kweichow. Today, their people are still found

2:Ling & Ruey--40 E-5 (1933) 1947 AE5 Miao AE5
Central China AF14

M 782 CC 563 M [167] *[101]

/21 cont./

(20) Wu Chia Miao. — A branch of the Hung Miao, they came originally from Kweichow. They attach great importance to the sacrificing of oxen and raise in advance several heads of oxen, the heathiest ones being reserved for the spirits. They also prepare dried bamboo shoots and bracken and snare birds with nets. On the appointed date they invite the sorcerer to stay at the house. He sits on the "fire bed" all night, wearing a straw hat, ceremonial clothes, and holding a short knife in his hand. The family all sit around him. They are ready for his questions regarding the names of the ancestors and the dates of their birthdays. This is called "getting to the root of things." The next day all the relatives /chin tsu/ are invited, but those from the mother's family are the most honored. In the middle of the courtyard is put up the ox ring, and live pigs are placed around the courtyard. /22/ The sorcerer hops about, uttering incantations, and then kills the animals with a club. Then the ox and the pigs are cut up. The hind legs, bamboo, and bracken are placed in the ring, and the rest is offered to the guests. Men and women fraternize freely and sit down in a circle, singing and drinking happily. This is called "circling the ox." Then long benches are set up like an alley, and they sit face to face, laughing and singing. This is called "ranking the ox." Next, the sorcerer ties a long rope in the nose of the ox, which is on sacrifice and attaches the other end to a wooden pole previously set up in the bare area outside. The wood is painted in five colors and is called "the general's pole." Spear in hand, everyone stands facing the ox. The sorcerer first spears the ox, followed by the host's maternal great-grandparents, maternal grandparents, maternal uncle, his wife and daughters /chiu tsung fu-mu tzu-mei/, and guests. While dissecting the ox, the maternal uncles wear embroidered robes and silver crowns, and are addressed by the sorcerer as princes. They break off the four legs of the ox and carry them home. The rest of the guests and friends remain to consume the meat, which is called "eating the pai chia fan /the meal to settle (?) the home/."

M •[192]

M [574]

/77 cont./ Today, those

291 Miao scattered through Kweichow, Yunnan, Kwangsi, and
184 Indochina still retain for the most part their original style of
[177] dress. In 1934 when the authors were studying the Miao tribe in Sung-lin-shao, at Meng-tzu, Yunnan, they saw that the women for the most part wore old-style clothes, but the men's clothing mainly followed the Chinese style. In the course of
291 conversation with an old man of over 70, they found that he
[123] kept two men's garments, which he regarded as precious and was not willing to show to people. The offer to purchase them as specimens was rejected, no matter what the price. They only got to take two photographs, Illus. 43 and 44, which show an open-front long gown, without a front piece /ch'ien pai/ but with two sleeves. The top front and the back /hou pai/ of
[531] the gown had a great deal of embroidery. To make that gown must have required a lot of work.

291 The Miao women's clothing in western Hunan resembles
531 that of farm women in the interior during the last days of the
[177] Ch'ing dynasty. The length of the upper garment does not pass the knee, it has a wide border and an embroidered lapel, and the sleeves and trousers of even ordinary house garments have embroidered borders (Illus. 42). The workmanship and the color combinations are slightly different from the Chinese. Illustrations 45 and 46 show the everyday clothes of Miao women, with a wide border and embroidered large lapel. About a kung fen beyond the wide border, is further added a narrow border of about two kung fen. In between the two borders they sew on a strip of colored cloth or woolen thread. On the sleeves are also sewed on one, two, or three borders. But for the most part there is no collar.

292 Garments worn when a bride is married or at festivals or
[531] at weddings (Illus. 48-51) are embroidered on the large lapel and on the front and back pieces with plant designs and human figures, involving much labor. The Miao girl in her whole life makes only one such gown, starting making it a few years before her marriage for her wedding dress, and after her
[764] marriage /Illus. 41-52 on pp. 78-87/ /88/ she wears it on

[text continues on p. 122]

2:Ling & Ruey--117 E-5 (1933) 1947 AE5 Miao AE5

183

Illus. 48. Gayly dressed Miao women seen at Kao-yen-ho, Yung-sui.
(They had not brought along neck rings, hence they are not wearing any.)

301
292
[531]

2:Ling & Ruey--118 E-5 (1933) 1947 AE5 Miao AE5

/84/

•292
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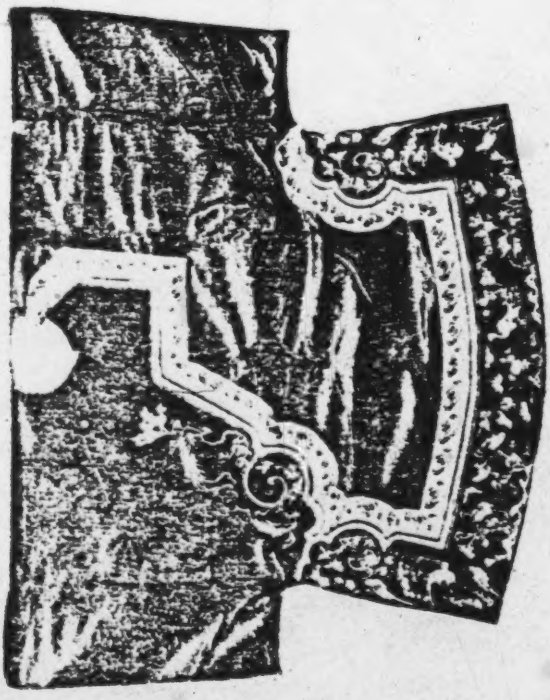

Illus. 49. A Kan-ch'eng Miao bride's garment (1).

2:Ling & Ruey--119 E-5 (1933) 1947 AE5 Miao AE5

/85/

292
531

Illus. 50. A Kan-ch'eng Miao bride's garment (2).

2:Ling & Ruey--120 E-5 (1933) 1947 AE5 Miao AE5

/86/

292
531

Illus. 51. A Kan-ch'eng bride's garment (3).

292 /88 cont./
[764] festive occasions, and when she dies it is her burial gown. The Miao girl also wears a sleeveless jacket or vest (Illus. 52).
291 Among the Miao people studied by the authors in Yunnan, regardless of whether they were Pe Miao, Ch'ing Miao, or Hua [184] Miao, the women all wore skirts and did not wear trousers. The Miao women in Hunan all wore trousers and did not wear skirts. When an old woman was questioned she said that in the old days they mainly wore skirts. When we were investigating in western [126] Hunan we searched in all quarters and bought a skirt, made of red and black hemp cloth sewed together, and each piece of [292] cloth was embroidered with woolen yarn. This was a skirt for dress-up times. The Miao women in Yunnan generally wear hemp cloth skirts such as shown in Illus. 53 and 54. The skirt in question is made of white hemp cloth in two parts, the upper

Illus. 53. Personal adornment of women of She-te, Meng-tzu, Yunnan, (1), front view.

/92 cont./
was very different from that today. The section on dress in Vol. 11 of the T'ing Chih says: "Among the Miao formerly only the village headman shaved his head, the rest piled their hair into hair knots and wrapped their heads in cloth. They removed facial hair like the women. They wore short garments and went barefooted, and tied red cloth around their loins over green-blue cloth gowns. The borders of the top garment and the cuffs of the trousers sometimes were embroidered with colorful designs. The wealthy restrained their hair with netting, fastened by four or five silver hairpins as long as daggers, flat at the top and round at the bottom. Their two ears were pierced by silver rings as large as bowls, their necks encircled by silver rings, and their wrists bore silver bracelets. Their legs were wrapped with green cloth. Their feet, like those of animals, could scale trees as fast as monkeys. In climbing dangerous places and going through bamboo groves they could go like race horses. In rain, they wore sandals. The women wore silver hairpins, neck rings, bracelets, and bound their legs, altogether just like the men, but their two ears were pierced with three or four rings. Their clothes were longer than the men's, with low collars slanting down, decorated with tin strips and red wool or embroidered with plant designs. The rich wore a large silver comb in the hair, with the hair knot closely circled with silver chains and wrapped in a green embroidered turban. They wore no belt at the waist and no undergarments. They wore embroidered skirts that had blue and red lines, and there were also those with tin bells tacked on and flowers embroidered on not less than two or three strips, as distinguished from the men. The unmarried women parted their hair in the middle and plaited a braid which hung behind, decorated with shells, tin bells, and pearls. Winter or summer they wore unlined garments, and even in very cold weather they only wore two or three layers. In the wind and snow they walked hunching their backs." This description agrees with the pictures drawn in the Huang Ch'ing Tzu Kung T'u of Hung Miao men and women of such places as Yung-sui and Kan-chou (Illus. 55, 56).

/94 cont./ When the agreement
585 is reached an inauspicious /sic/ day is chosen to welcome the
[292] wife. The bride wears a moon-white gown and walks holding a parasol, half open, half shut, called the shame-hiding parasol. Her father and mother, brothers, and relatives escort her to
[583] the husband's house. The dowry consists of everything from cattle and sheep and goats to plows and harrows. They do not enter by the main door but through a hole bored through a wall. Men and women sit together. The bride is not allowed to look left or right, or else the husband would be displeased for fear that shermay be fond of some one else. The couple takes each a bowl of rice, a piece of fish, and a cup of wine dregs. Next they visit the paternal uncles' houses in the same village, at each eating and drinking the same items. On their return home they are husband and wife, but they do not spend the night to-
[582] gether." It also says: "The Miao do not object to marriage between people of the same surname, but relatives do not marry. On the wedding night the bride sleeps with her mother, who leaves only when the groom gives her some silver as a gift /95/, called the "mother's money" or "milk money." It is generally about two or three liang of silver. A wealthy family,
556 seeing a pretty girl, might order their son to drag the girl from
583 behind. This is called "carrying off a woman and marrying
564 her by force." The girl's family attracted by their wealth, do not engage the girl to anyone else, but get a go-between to discuss betrothal presents. When a virgin has an affair with
836 a man, her parents know about it but do not forbid it. On the contrary, they consider this evidence that the man finds her
684 desirable. But, if one's wife or concubine is seduced, then
[837] they raise knives, facing each other, and money is required as compensation. If a husband and wife do not get along,
586 the husband may divorce her and marry again, and the wife may do the same. As to improper sexual conduct, instances
837 were very rare even in former days, and today the Miao have become more aware of ethical and moral obligations." (What is recorded in the Miao Fang Pei Lan is to the same effect.)

/100 cont./

000 764 [113] disaster.'" Volume 6 of Sung-t'ao Chih-li T'ing Chih /Gazeteer of the Locally Administerial Sub-prefecture of Sung-t'ao (1834)/ states: "When a Miao dies, the half corpse /?/ is laid to rest on the fire bed, near his feet are erected two poles which reach to the roof tiles. This is called 'ascending to heaven.' The body is then placed in a coffin. The mourning lasts for a [765] [554] month. The relatives by marriage offer condolences, the rich sending cattle and wine, the poor, wine and rice. The clothes left by the dead are stuffed into an effigy. Those gathered beat cymbals and drums, sing and dance in response to each other. This is called tiao ku /'tunes and drums'/. To divine [787] [752] [768] the burial site they call on a Miao sorcerer. By throwing a chicken he divines whether a locality is auspicious or not. This is called 'chicken divination.' Some use a piece of wood cut into two halves, which is called 'wood divination.' After the burial, they bank up the earth into a long mound."

764 782 According to the funeral customs of the Miao today, when a man dies, three chin and six liang of paper money are burned for him, which is called "money for scattering his breath." The ashes of the burned paper money are wrapped in a piece of white paper in a package and placed beside the dead body. A bowl of cooked rice with an egg on top, together with several yellow wheat stalks, is placed at the foot of the dead as a 764 sacrifice. Some calamus are picked in the woods and boiled in a panful of water. A person with a different surname is asked to wash the body of the dead with the water and to change his clothes. The size of the trouser girdles used depends upon the [292] age of the deceased. For instance, if the dead man is 80, then his belt is made of 80 threads; if the dead man is 60, then 60 threads are used, and so on. /101/ After the burial clothes have been put on the body, two planks are put on two benches in the main room in the form of a bed, which is called liu ch'uang /"willow bed"/. The body is then placed on it, and a [752] [789] sacrificial table is set before it. A Miao sorcerer is asked to the house to perform the ritual. The sorcerer wields a sword of straw, from the handle of which a strip of white cloth dangles.

/103 cont./

766 On the day of the funeral procession, some seven, eight,
756 or ten, and sometimes as many as 20 or 30, sorcerer priests are invited. Each holds his particular sorcerer's banner and cymbals and drums, with a large entourage following. Therefore, the funeral procession of a sorcerer in the Miao area is an exciting affair well worth watching. It is said that when the
[175] deceased sorcerer priest ascends to heaven, on the way he has to pass through five garrisons and four outposts. Along the way the other sorcerer priests are expected to act as the vanguard, hence the more sorcerer priests present the stronger the force. Each sorcerer priest has to go to the grave before he can withdraw his "soldiers" and lower his banner to return home.

765 As for Miao mourning garments, when a father dies, a
• [293] white headband is worn, with two streamers trailing behind before the burial has yet taken place. If both parents are dead, then the two streamers reach to the ground, otherwise only one ribbon does. Within a period of four months the mourner should not lift a hoe or a machete for at least one month; he
[302] does not shave his head, he does not sing, he wears mourning clothes for three years. In the case of a mother's death, the white cloth headband with which the head is wrapped is not washed for four months, during which period the mourner does
[302] not shave his head nor drink cold water, and the mourning clothes are worn for four years. There are persons who wear mourning for their deceased parents all their lives up to 50 or 60 years. Mourning clothes for paternal grandparents are worn for 12 days, and for a maternal uncle or his wife 12 days also. For a deceased son the mother wears a red streamer on her headband for three days.

/128 cont./ In recent years,
177 Chinese magical practices have been transmitted into the Miao
771 frontier region, and the Miao also believe in the Chinese shen.
Hence, today there are two kinds of religion in the Miao region.
(1) the Miao religion and (2) the guest religion. (1) Each of

[48]

1. The Miao call the Chinese "guests" and so call the religion transmitted by the Chinese the "guest religion."

these religions has its own sphere and does not conflict with the other in influence, for both are based on animism so they can exist together.

756 The Miao religion and the guest religion each has its own
[177] sorcerer-priests. The Miao sorcerer [pay tɛy ɕioŋy] is commonly called the Miao lao-shih /"teacher"/, and the guest sorcerer [pay tɛy ʂaŋ] called the guest lao-shih.

When the Miao lao-shih performs a minor ritual, for the most part he wears ordinary dress. Only when performing im-
[292] portant sacrificial ceremonies, such as Eating Pigs and Bludgeoning the Ox, do they wear caps and long gowns. His paraphernalia include a bowl of beeswax, a hand bell, a bamboo tube, a short double-edged sword, as well as paper banners and a paper parasol. The guest lao-shih wears a spirit /shen/ hat and a
752 spirit long gown when he presides over important rituals.
177 His paraphernalia include an ox horn, a ritual /"teacher's"/
[292] sword, and a willow kerchief. Both the Miao and the guest sorcerer-priests only perform religious ceremonies. For com-
177 munication with the kuei and shen, for instance to find out, in
791 case of sickness, which kuei is causing the trouble, /129/ and
787 then they have in addition a woman or man magician /lit. "fairies"/ who can travel to the yin world to find out. In
[755] addition, there are diviners to find out about good and ill
* [782] fortune in affairs. To calculate the day of getting sick and to select the date for sacrifice to the kuei, there are the date setters. Except for the Miao lao-shih, the rest of the above-

1 [For an extended discussion of the "guest religion", see category 116, pp 239-297- ANALYST]

/135 cont./

*782 wine and cooked rice. In addition meat is sliced, and seven slices strung together to make one string. In all, seven strings of meat are put on a platter. The sorcerer-priest utters an incantation and divines with the chiao and sends off the kuei. This [787] [776] is the sacrifice to the kuei of the five grains.

The tenth part is performed at noon, when two "Five-Flower pillars (1) are set up in an open area, and to each pillar is

1. Five-Flower pillars are made of pine shan wood about 3 chang long, on which are carved ornamental designs, which are smeared with red and white colors. [531]

tied a pig. The hind legs of the pigs are bound together with hemp ropes. This rope must have been made by members of the lower generation. Moreover, a cock is tied to a small wooden pillar near the ornate pillars by means of a fine hemp string threaded through the beak. The sorcerer-priest stands under the eaves of the house, wearing a cap and long gown and holding in his hand a [292] tree branch. The host wears a ceremonial hat and a red rug thrown over his body. He first picks up a bench and places it against one of the Five-Flower pillars, holding in his left hand a double-edged sword and a bamboo splint and flourishing the latter as if he were driving the pigs away. The sorcerer-priest utters an incantation to send the pigs away, and after the incense and the paper are burned, the various members of the lower generation come out grasping weapons as in Illus. 61. They bow three times facing the interior of the house and three times facing the outside. Then they kill the pigs and the chicken.

The eleventh part is performed in front of the main house. A bamboo mat is spread on the ground and on it are placed the caps and clothes of the members of the lower generation. Behind the mat there is a bench, on which are placed a bowl of wine and a piece of water-buffalo meat. The sorcerer-priest stands outside [292] [482] the entrance, wearing a wide rain hat on his head and carrying a bamboo cage on his back, in which are clothes and other articles.

/135 cont/

*782 [776] Wielding a wooden rod, he utters an incantation, telling of the source of the kuei of pigs. After the incantation he goes directly into the house and partakes of the wine and meat on the bench.

The twelfth part is performed late at night or in the fourth or fifth watch. The long door boards are put up as a table. /Illus. 61 appears on p. 136/ /137/ The two pairs of pigs from the Five-Flower pillars, which have been killed, cut up, and washed clean, are put on the table with the heads of the pigs facing the interior of the house. On the table are further laid out wine, meat, and sweet wine, nine bowls each, as well as a bowl of sour soup and a bowl of tea. There are also 12 bowls of cooked rice, on each of which is placed a string of lean and fat pork. The upper millstone, incense, rice /uncooked/ and li-shih are also there. There is no blowing and beating of instruments, only the sorcerer-priest's soft-voiced, gentle petition.

On the fourth day the thirteenth and the fourteenth parts are performed. The thirteenth takes place when the cock crows in the fifth watch. A member of the lower generation with a felt [292] rug thrown over his body and a straw hat on his head holds an ox horn containing wine in his left hand and a knife in his right hand, as well as grasping a string of seven slices of pork. He walks to a river bank or a well. He empties the wine from the horn and puts in clear water. While returning, he eats the seven slices of meat. Arriving at the gate, he imitates the crowing of the cock. After entering the house he sits down. On the table is laid a tray on which are set three cups of wine and three slices of meat. Under the tray is a jar, into which the water is emptied from the horn. The sorcerer-priest strikes the drum and utters an incantation. After the incantation the water carrier runs out the door, while the host throws ashes from used firewood on his body.

The fourteenth part is to send the kuei away and is performed in the early morning. The pigs' heads are cooked and cut into small slices or chunks, and are distributed in three trays, on each of which are placed three cups of wine. One tray is put at the foot of the middle pillar in the main house; one tray is placed on the floor of the front-half side room; and one

/141 cont./

*782 also must provide a sharp spear and a large creeper. The spear is used to stab the ox, and the creeper, to tie its head.

/142/ The Bludgeoning the Ox sacrifice to the kuei is the most lavish affair of the Miao. In addition to the water buffalo, the host also has to buy a common ox, two pigs, two chickens, and incense and paper, firecrackers, sweet wine, and sour fish. The relatives all have to send gifts.

[178] Formerly the Miao Bludgeoning-the-Buffalo sacrifice to the kuei lasted for five days, but now it lasts only three days. The first day is to honor the guests. That morning the "leg-bearing" relatives arrive in formation. As they approach the host's [788] house they set off firecrackers and play music. The host comes out to welcome them by burning incense and paper before them and kowtowing three times. The Miao consider that the water buffalo kuei comes with the mother's brother. By the time the lamps are lit in the evening, most of the guests invited have arrived; and after supper men and women guests begin to sing [533] [535] songs (see the chapter "Folk Songs," songs Nos. 29 and 30, "Eating Ox Song," and songs 33, 34, and 35, called "Beating the Flower Drum Song" /not translated/) and dance drum dances. The Chinese call the Miao drum dances "beating monkey drums." (See "Drum Dances and Amusements.") The host first starts the drumming, followed by the "leg-bearing" relatives, then by other guests according to the degree of relationship with the host, and last by the helpers. At the same time the sorcerer-priest begins his performance, using two large tables put together in the main house to make a long table, on which are then spread rice husks, on which are placed wine bowls, meat bowls, an iron tripod holding a tin can, and an upper millstone. The table is surrounded on all four sides with a number of plank benches. The sorcerer-[292] priest and four "leg-bearing" relatives properly dressed in full dress, and sometimes they wear spirit robes /shen p'ao/. The sorcerer-priest sits in the middle and the four men sit next. Those who blow trumpets and beat drums and gongs sit below. The sorcerer-priest, ringing a hand bell with his right hand and holding a chiao-tzu in his left hand, begins uttering an incantation.

/149 cont./

*782 out to trade, when he goes east may there be profit and when he goes west may there be profits, with profits from every direction. Thus may the host be completely protected. Again, I invoke protection for these helpers here. Without them these sacrifices to the kuei could not be made. The helpers must be here to enact them. When you have canes do not strike people, when you have ropes do not tie up people. Protect the sorcerer-priest! If I did not perform the ritual here, you would not be able to come here to enjoy /these things/. If my words are not correct, I ask your forgiveness. Pray rid me of disasters and calamities so that when I meet water I may not get wet, when I meet fire I may not get burned. Now, everything has been said."

[292] [765] /150/ At this point the Miao sorcerer wraps a long strip of white cloth around his head with one end trailing on the ground, and continues his incantation:

"The mourning kerchief that I wear is not mourning for my father and mother, not for my maternal uncle /niang chiu/ nor his daughters /tzu-mei, "sisters"/, not for my relatives through marriage, and not for the elders of the village, but for the host. My wearing this mourning does away with all his calamities. The sorcer-priest having worn this mourning, the host's family, men and women, big and small, will not die; moreover there will be no more calamities."

After reciting the above passage he again rings the bell and at the same time continues his incantation:

"Helpers, please raise your knives and chop off the kan lo poles and throw them out into the outer area. I shall collect the paper money, and I want you to burn it. Before burning, it is paper; after burning, it is money. He who gets much shares much; he who gets little shares little.

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(14) Welcoming the Dragon

[782] [556] To seek the prosperity of family finances and status, the Miao make a vow to "welcome the dragon," called [ɕi⁵ zoŋ⁴] in their language. The time is any time between the ninth and the eleventh months. After the date has been selected, they start the dragon celebration about a month or half a month prior to that date. This is done by the villagers going to the host's house at night beating drums and gongs, blowing trumpets and whistling and shouting, and making a lot of noise until late at night. A [203] [602] few days before "Welcoming the Dragon," messengers must be sent to the family of the wife of the mother's brother/chiu-mu; is this an inversion of mu-chiu, "mother's brother"?/ to convey the tidings. The host personally goes to engage the services of two Miao sorcerers. The relatives /of the same clan/ in the village are also asked to come to help. For this affair they prepare three kinds of mi-pa, the thunder pa, the dragon pa, and the guest pa, and in addition, a rice dragon must be made. The thunder pa is divided into /Illus. 67 appears between pp. 156-57/ /157/ seven piles, each pile being made up of three pa, large, medium size, and small, one on top of the other. They are placed on a table outside the door. Five piles of dragon pa are placed on a table inside the main house. On the dragon pa is placed a rice dragon, on whose body are stuck three peaches made of mi-pa. On the right day Welcoming the Dragon starts after midnight. Early next morning, the host gets ready a tea tray, on which are placed two bowls of wine and two envelopes. He leads the villagers, beating drums and gongs, to the main road to welcome the maternal uncle /mu-chiu/. The host bows three times to the maternal uncle, who takes two bowls of wine from the tea tray and drinks it up, and then with the welcomers goes to the host's house. After the noon meal, the daughters-in-law of the host and the maternal uncle go together to "welcome the dragon." The mistress of the house wears a silver headdress [292] [493] [843] (Illus. 67) and an embroidered garment and skirt, and rides in a sedan chair. The maternal uncle wears a piece of black gauze on

2: Ling & Ruey--234 E-5 (1933) 1947 AE5 Miao AE5

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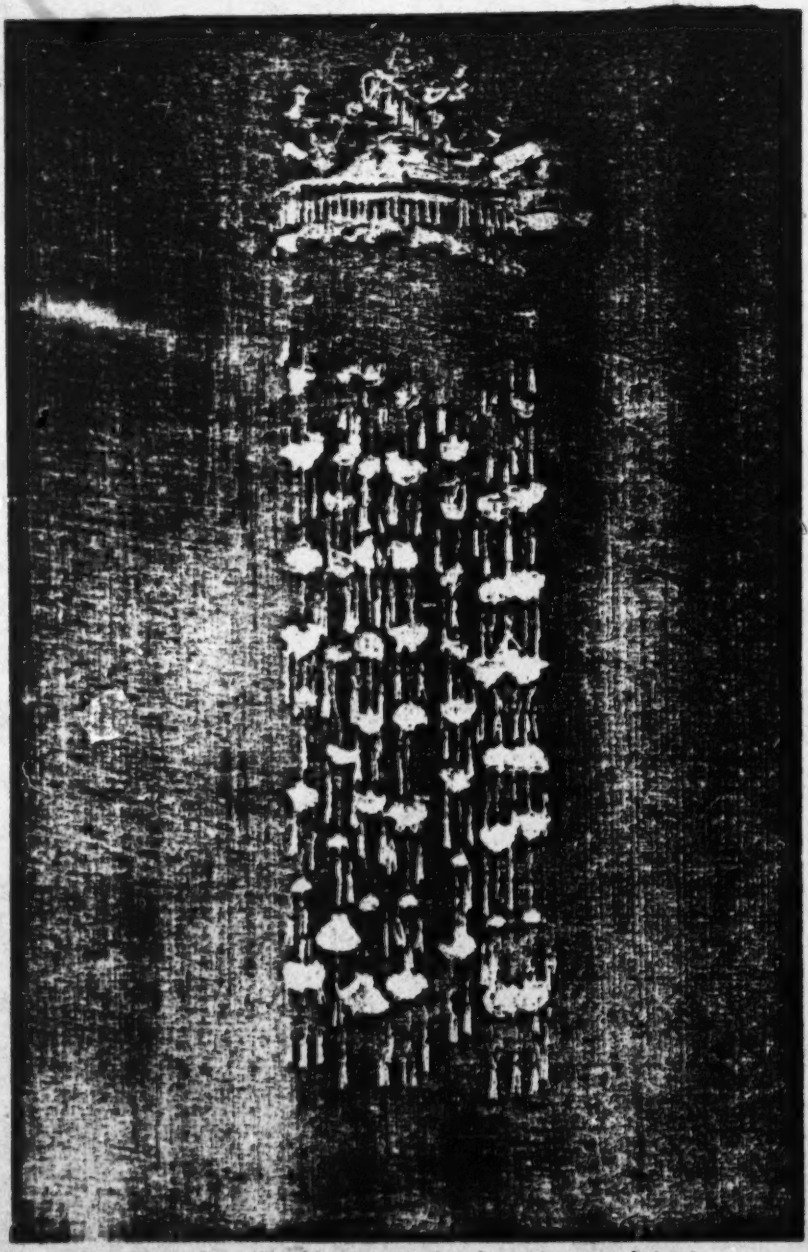

Illus. 67. The silver headdress worn by the mistress of the house in the ceremony of Welcoming the Dragon.

/157 cont./

*782 [292] [843] his head and a long robe, and rides a horse. The women accompanying him must be gaily dressed, and no pregnant woman is allowed to go along. The men assisting beat drums and blow musical instruments and set off firecrackers. Led by a sorcerer-priest the procession stops at the intersection of three crossroads about three or four li from the village. The sorcerer-priest then shouts for the dragon, whereupon music and firecrackers once more make a great din, and the procession turns back. When they arrive outside the village, the host and the male members of the family, each carrying incense and paper, are led from the house by another sorcerer-priest to greet them. After the welcome the two sorcerers enter in a dialogue. The male members of the host's family and the maternal uncle salute each other three times. The sorcerer-priests [788] ring hand bells and lead the people into the house, and drums and music and firecrackers burst out in a great din. The maternal uncle and the other relatives return to their respective homes. After that a small hole is dug in the ground in the main house, in which is put a bowl of cinnabar water, which is covered by a stone slab. Upon the slab is a large rock, shaped like an egg. This is called the "dragon chamber." The sorcerer-priest rings the hand bell and utters an incantation, and the members of the host's family, men and women, go around the small hole three times, while music and firecrackers rend the air, after which the hole is filled with earth, with only the top of the dragon chamber exposed as a distinguishing mark.

(15) Warming the Ox Muzzle

*782 777 731 [774] Warming the Ox Muzzle is also called "Sacrifice to the Black Emperor Earth Lord," in the Miao language [ɬiɛ¹ ɕiɔ¹ ba¹ lɔŋ¹ ɲie¹]. When the Miao meet with disaster or financial loss, they sacrifice to this kuei. The names of the kuei are [mp'a¹ tsu¹ liɔ¹ tɕa¹] and [ɲi¹ tsu¹ liɔ¹ ntɕ'i¹]. The time of this ceremony is during the day and the place is by the side of the left pillar of the main house. A table is placed next to the pillar, On it are laid 12 bowls of wine, 12 bowls of meat, and one bowl

/164 cont./

782 must be the third-grade sacrifice, and a few years later, if they wish to offer a sacrifice, then it is the fifth grade. After sacrificing the twelfth grade, then it starts all over again from the first grade. The number of tables used in the sacrifice is determined by the grade number. For example, the first grade requires one table, and the third grade requires three tables. When there are not enough tables, chairs or stools may be used as substitutes. Only at the twelfth-grade sacrifice must there be three sorcerer-priests present.

The first-grade sacrifice is performed with a table set up outdoors to the east of the house, and on it are placed five stacks of paper money; five bowls of wine; five pieces of tofu, each covered with a vegetable leaf; five piles of mi-pa; and one bowl of water, on which floats a spirit tablet /ling p'ai/. Behind the paper money there is a sheng measure containing rice, on which are placed the seal of the sorcerer-priest and a few coins, and a pair of candles and three sticks of incense stuck in. This is the setting of the upper altar. Under the table is a layer of rice straw, on which there are three bowls of wine, three piles of mi-pa, three stacks of paper money, a piece of tofu, again under a vegetable leaf. There is also a bowl of rice with one candle and one stick of incense stuck in. This is called the lower altar. In addition at the right or left of the table is a chair crosswise, and on it is a winnowing basket which contains a certain number of piles of mi-pa and a certain number of pieces of tofu, also covered with a leaf. Also there is a bowl of rice, in which is inserted a candle and a stick of incense and five stacks of paper money. This is called hsi-k'ung.

For the sacrifice to the Shen of the five wisdoms no animal food should be used. At the time of the sacrifice the host and the sorcerer-priest must bathe and fast and rinse out the [785] mouth the previous day. When it is time to eat mi-pa they have to [776] rinse the mouth again. This shen being from the east, the table has to be set up east of the house, and the sorcerer-priest, while performing the ceremony, also faces the east. The sacrifice is divided into two parts. The first part is the setting [792] up of the altar. With his head wrapped in a red kerchief, and

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holding the chiao-tzu in his right hand and standing before the table, the sorcerer-priest utters the An-shen incantation. On finishing the incantation he blows the ox horn, and his helpers beat drums and gongs. The sorcerer-priest changes into red clothes and dons ceremonial headgear, and makes gestures with both hands toward the house and toward the open space, doing the three-step walk with his two feet forming a triangle. After this performance he takes a rest. The host collects the mi-pa and tofu from the three places and fries them in camellia oil. After being

Illus. 71. Sacrifice to Kung-an Shen, A.

/165 cont./

*782 cooked they are put back in their original places.

The second part of the ritual consists of tasting the cooked food. Wearing the red gown, the red kerchief around his head, [292] and the ceremonial headgear, his left shoulder covered with the willow towel and his right hand holding the ox horn, the sorcerer-priest stands before the altar (Illus. 71). First he makes a low bow with hands in front, and when the drums and gongs are sounded, he joins the cacophony by blowing the horn. On finishing blowing, he holds the horn in his left hand and one chiao-tzu in his right, and, rapping on the horn, he utters an incantation to invoke the shen. On completing the incantation, /Illus. 71 appears here/ /166/ he again utters the incantation for invoking the spirit. When finished he dances with the willow towel. Next he divines with the chiao-tzu, at the same time [787] uttering the incantation to the effect that the protection of the shen is sought in everything, and that divination has been done for every member of the family, big or small. Then, the farewell incantation is uttered, and the members of the family burn the paper money. The ceremony comes to an end. The mi-pa and the tofu are eaten. Whatever is left is given to the sorcerer-priest to take home.

The third-grade sacrifice is performed with a large table and the things on the table are identical with those for the first-grade sacrifice. On top of the table is a chair, on which is put a bowl of rice, into which are stuck a candle and a stick of incense, a stack of paper money, a pile of mi-pa, a piece of tofu covered with a vegetable leaf, and a bowl of wine. On the chair is put another small stool, and the items on the stool are exactly the same as those on the chair. Behind the table they use a bamboo pole to make a frame, on which are hung upside down nine strings of paper money. For each grade up three more strings are added. For instance, the fifth grade would call for 15 strings, and the seventh grade, 21 strings, and so on. As for the rest of the setup, the lower altar and the hsi k'ung are the same as for the first-grade sacrifice.

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*782 The ritual for the fifth-grade sacrifice is performed with a large table, a small table, a chair, and a stool, piled up to form an altar. The layout on the lowest, large table is the same as that for the first-grade sacrifice, and the layouts on the chair and the stool are the same as those for the third-grade sacrifice. The lower altar and the hsi k'ung are arranged as for the first-grade sacrifice. Behind the altar is a bamboo frame, on which are hung 15 strings of paper money. Also a five-colored paper flag is stuck in the ground next to the table. Eight or nine small, five-colored flags are hung on tree branches near the bamboo frame and the table. There are four parts to this performance:

The first part consists of arranging the altar, and the performance is the same as that for the first-grade sacrifice. When it is over, there is a recess, and mi-pa is eaten.

The second part consists of "connecting the streets." The sorcerer-priest wears his red clothing, red headkerchief without the ceremonial headgear, holding the ox horn in his [292] right hand and the ceremonial knife in his left. When gong and drum are sounded, he faces the altar and blows the horn. After [788] this, the horn and the knife in the left and right hands are interchanged, he does the three-step walk, waving and dancing, now facing in, now facing out, at the same time uttering an incantation.

The third part is "making the bridge." The sorcerer-priest wears the same clothes and holds the same ritual articles as in the previous part, except that his left shoulder is covered with a willow towel. When the gong and drum sound, then he blows the horn. After that he interchanges the horn and the knife in his hands, takes the three-step walk, waving and dancing, at the same time uttering an incantation. This performance is done once each in the five directions of east, south, west, north, and center. After this he utters the incantation pledging in wine. The sorcerer-priest then holds the willow towel in his left hand to dance to the music of continuous drumming and beating of gongs, dancing once facing out and twice facing in.

/174 cont./

*782 each on the characters chiu-kung and pa-kua. There are six petition boxes, one being laid on the bow and arrow in each of the four directions, and two on the bow and arrow in the center.

Again, a winnowing basket is placed inside the circle. In it are spread grain, on which are placed five cups of wine and five piles of mi-pa. There is also a lamp bowl filled with camellia oil, with five grass wicks lit to make five flames. Also there are five sticks of incense stuck up, within which are three paper horses of three sizes, large, medium, and small, placed one upon the other. Two sticks of incense are in front and three sticks are behind, wedging in the paper horses. There are also a piece of cinnabar and five additional sticks of lighted incense, stuck in five different places.

On the bow nearest to the large door of the main house is placed a square table, on which are five bowls of wine, five piles of mi-pa, a sheng of uncooked rice, in which are stuck a pair of candles, three sticks of incense, a few coins, and the seal of the sorcerer-priest. At the front of the table /175/ is also the sorcerer-priest's text for the special incantation to pacify the dragon shen, as well as a bowl of clear water.

●[292] The sorcerer-priest wears a green or blue long gown and a Taoist cap, and, holding a pair of chiao-tzu in his right hand and facing the shen, he first utters the incantation to pacify the shen. On finishing the incantation he beats the cymbal while his helper strikes the gong and small cymbals. Then the sorcerer-priest recites the text to invoke the shen, interspersed from time to time with the beating of the gong and the cymbals. After this *787 he divines with the chiao-tzu. If the divination indicates that *782 the shen has descended, he pours tea (the first time, tea and afterwards, wine). Then he states the case, and also requests the shen to accept the offerings, and then divines with the chiao-tzu for everyone in the family. Then he divines to ask how much strength the dragon shen has. The method of calculation by points is as follows: The sheng chiao indicates three, six, and nine; the yang chiao, two, five, and eight; and the yin chiao, one, four, and seven. After doing the divination with the chiao,

/179 cont./

*782 *787 he gets the sheng chiao. Otherwise, the incantation and the divination are repeated. After cleansing the objects of the sacrifice, the sorcerer-priest then utters the incantation to invite the shen, and when the sheng chiao appears, the shen are considered to have come down. Then he gives the reason for the sacrifice of fulfilling the vow to the No, and asks the shen to accept the offerings. When the sheng chiao again appears, it is considered that the shen have accepted the offerings. Then for the whole family, big and small, one by one, he asks the protection of the shen, and one by one he divines to get the sheng chiao. Then he asks for protection for the six kinds of domestic animals and the five grains, and also asks for good fortune. When all the requests for protection have been made, he then requests the expulsion of pestilence: the pestilence of the sky, of the earth, the year, month, day, and hour, as well as devils and small kuei, also the expulsion of apparitions of the sky, the earth, the year, the month, the day, and the hour, and all other kinds of apparitions. For all it is necessary to get the yin chiao or the sheng chiao. If he gets the yang chiao, it is considered that the apparitions still have not yet gone, and the expelling and divination must continue. Finally, he requests the shen to release the soul and to pass judgment on the divination. Then he requests the shen to accept the animal offered.

The second part is the sacrifice to the gong and the drum. The sorcerer-priest wearing a red turban and a long gown and holding chiao-tzu in his right hand, stands before the Peach Spring cave and utters incantatory words (about the same as those for An Szu Ming). Having recited a passage he lifts a bowl of water with his left hand and makes his patron saint's esoteric gestures with his right hand, as if writing over the bowl of water. At the same time he continues the incantation, and raises the bowl of water three times over the smoke of the incense. When the incantation is over, he divines with the chiao, and after he gets the yin or the sheng chiao, he picks up a horse whip and tramples on it with the toes of his right foot,

/179 cont./

*782 *787 and utters the incantation for gathering up the evil kuei. When the incantation is over, he divines. After the sheng or yin chiao is obtained, he hangs up the whip. He takes the ritual knife with his right hand and dips the point in the bowl of water, then raises it up and, swinging right and left, continues the incantation. After he has recited /180/ a passage, the helper beats the gong and the drum, and the sorcerer-priest, holding a wooden bell with both hands, worships the shen to the accompaniment of the beating of the gong and drum for about 15 minutes. When the worship is over, the sorcerer-priest picks up the chiao-tzu and utters the incantation to invoke the shen, first facing the Peach Spring cave, later turning to face out the door, then again turning to the cave. After he has finished invoking the shen, he divines with the chiao, and when the sheng chiao is obtained, this part ends.

*782 The third part is An T'u Ti /"calming the local divinity of the soil"/. Wearing ordinary clothes and standing before the hsi kung, the sorcerer-priest makes a low bow with hands in front, and utters an incantation. First he invokes the shen; then he offers the sacrifices, burns the paper money, and asks the shen to accept these things.

The fourth part is Pu T'an /"displaying the altar"/.

● [292] The sorcerer-priest wears a red garment, a red headkerchief, ceremonial headgear, and a willow towel on his shoulder. He stands before the Peach Spring cave, gesticulating and beating the gong and the drum at the same time. After this act the

[788] sorcerer-priest leads the host to the shen to make a low bow with both hands in front and to kowtow. Following this ceremony the sorcerer-priest, holding a horn in his left hand and the chiao-tzu in his right, and rapping the former with the latter, utters the incantations to invoke the shen. After having recited a passage, he pulls off the towel with his left hand and begins to shake the ritual knife with his right hand; he ceases beating the gong and the drum, but utters the incantation for pledging in wine. After this, he takes out the previously prepared written prayers from the four prayer boxes and, bowing the knee before the shen, he leads the host to kneel and make obeisance,

/180 cont./

*[782] *[787] and recites the names of the shen. After he has finished, he once more lays all the articles on the ground, and begins to divine for the luck of the host's whole family. After the sheng chiao is obtained he puts back the articles in their original places. /181/ The sorcerer-priest then picks up the tablets with his right hand, holds the horn in his left hand, and walks to the doorsill. Putting his left foot on the doorsill, he first blows the horn and then slaps the door three times with the tablets. The beating of the gong and the drum ceases, and he utters the fa-ling /literally, "give the order"/ incantation. After this, the beating of the gong and the drum is resumed, and the sorcerer-priest blows his horn, standing facing the Peach Spring cave. Holding the ritual knife in his right hand, he waves a little at the drum and gong beater to stop, and utters an incantation inviting the shen to mount the altar.

The fifth part is Chieh Chieh /"connecting (or making welcome) the streets/, and is divided into three sections. The first section is Chin-chou Street. The sorcerer-priest wears a •[242] red kerchief around his head and a red garment. First, holding the horn in his right hand, he blows it once, and then changing it over to his left hand, he waves the ritual knife with his right hand. He takes the three-step walk in ffont of the Peach Spring cave and recites the Chieh Chieh /"connecting the streets"/ in- [823] cantations. It is divided into incantations for the five directions, east, south, west, north, and center. When he utters the incantation for the east, he faces the inside of the house. For the south and the west he faces outside. For the north he faces inside again, and for the center, outside again. Each time he finishes reciting, he must blow his horn and circle around twice.

The second section is Wu-lui Street /"the street of five thunders"/. The costume of the sorcerer-priest and his ritual implements, as well as the ritual, are the same as those for the first section. The incantations except for a few phrases are also the same.

The third section is Lo-wang Street. The costume of the sorcerer-priest is the same as above. He holds the whip in his left hand and shakes the ritual knife with his right hand, takes

/181 cont./

*782 the three-step walk in front of the Peach Spring cave, and utters an incantation. Having recited a passage, he strikes the ground once with the whip, and then begins the incantations for the five directions. Each time he makes an incantation for a direction, he circles twice as in the first section. After the incantations, he stops the beating of the gong and drum, and, facing the Peach Spring cave, he loudly utters the incantation for building a city as well as for inviting the shen to take their seats. Then this section terminates.

The sixth part of the ritual is Tso Ch'iao /"building the bridge"/. The sorcerer-priest wears a red garment and a red [292] headkerchief, and has the willow towel on his back. First holding the horn in his right hand, he blows it once, then changing it over to his left hand, he waves the ritual knife with his right hand, takes the three-step walk before the Peach Spring cave, and utters Tso Ch'iao incantation. Having recited one passage, he hangs the knife on his right wrist, and with the lower arm slightly lifted, he gestures and does the three-step walk, and continues the incantation, for the five directions, east, south, west, north, and center, the ritual being the same as for Chieh Chieh. After this is over, he holds the willow towel in his hand, stretches slightly forward, and waves his knife to the right, left, and downward, once in each direction. Still stretching forward, he leans his knife against the willow towel and utters the incantation for pledging in wine. After one passage has been recited, he waves the knife and the willow towel once to the right, to the left, and downward, and continues the incantation. This ritual is repeated three times. Afterward he pledges the image of Duke No and Mother No with wine, then he pledges with the wine facing outside, then facing the ancestors of the family, and the upper altar and the lower altar. After the incantation for pledging in wine is ended, the beating of gong and drum is resumed. The sorcerer-priest also blows the horn once, and dances with the willow towel, and that is the end.

/182/ The seventh part is Feng Lao /"sealing the prison"/. The sorcerer-priest wears the red garment and his head is wrapped

/187 cont./
grains will be abundant and resources will increase, and last he seeks the expulsion of the five pestilences, the hundred kuei, bandits, thieves, and all kinds of strange phenomena. After this, he inverts the two chiao-tzu on the tablet. Next he utters the incantation about the origin of the chiao-tzu. He says that the chiao-tzu originally were three persons: the yin chiao had the surname Hsiao, the yang chiao, Kuo, and the sheng chiao, Tu. All three received offerings from humans at the place of the No Shen. When the incantation is finished, he picks up the willow towel and rises together with the host. The helpers gather up the bedding and the rice straw.

/188/ The sixteenth part is K'ai Tung /"opening the cave"/. The sorcerer, with the red headkerchief and holding two hsien-feng banners in his hands, does the three-step walk at the front of the main hall and sings the magic K'ai Tung words, asking the shen of the drama to emerge from the cave. After the singing, the gong and drum are struck, and the ritual terminates.

The seventeenth part is Pan Hsien Feng /"impersonating fairies"/. The sorcerer wears women's clothes and head ornaments to disguise himself as a woman and holds a hsien-feng banner or a fan. (If there are more than two pigs and two goats in the host's house, two females are impersonated.) The sorcerer-priest walks before the Peach Spring cave in a semicircle, singing out first the reasons why he has come to the No hall. Then he continues to sing about what he has seen in the hall, and asks to see the host to say some words of good luck. Then he sings to tell about the origin of hsien-feng. Finally, he bids the shen farewell. He accompanies the singing with movements of his hands and feet. After each passage of the singing, the gong and drum are sounded a few times and he moves several steps.

The eighteenth part is Pan Sung Tzu /"performing the handing over of a son"/. A square table is set up before the Peach Spring cave. The sorcerer-priest in the apparel for the Pan Hsien Feng, stands on the table, holding the image of the No child in his hand, and sings the song of farewell of the

2:Ling & Ruey-310 E-5 (1933) 1947 AE5 Miáo AE5

CHAPTER NINE

THE DRUM DANCE AND AMUSEMENTS

(I) The Drum Dance

*535 [181] Although the culture of the Miao in western Hunan is comparatively backward, some of the primitive traits that are preserved today are not entirely without merit. For example, [526] the drum dance and boxing both are worth preserving, especially the drum dance which attracts most attention. Recording the drum dance of the Miao, Miao Fang-pei Lan, "Feng-shu [534] Kao," states: "They cut a tall tree, hollow out the inside, and seal the two ends with animal skins to make a drum. Pretty women are asked to dance and beat on it. They select good men and women singers, who are clad in theatrical clothes in [292] all colors, or wrapped in red blankets, with kerchiefs on the heads and two strips of colored paper trailing behind the back. Men to the left and women to the right, they spin and sing, responding to each other, now raising their arms, now stamping their feet slowly or rapidly in unison to the rhythm of the music. This is called the drum dance." This account is a [782] description of the drum dance during the great Miao sacrificial ceremony of eating ox. In recent times the local governments [656] have repeatedly prohibited licentious rites among the Miao, and so dances such as the drum dance are now rarely held. Those Miao with some education, the so-called enlightened [186] Miao, feel ashamed when talking about their drum dance, because they consider it as exposing their barbaric traits. Some decades from now this kind of drum dance, which so clearly demonstrates their own tribal nature, may become extinct. Following are described in detail the results of our investigations.

[184] The drum dance of the Miao in Hunan is called "monkey drumming." The Hung Miao /Red Miao/ in the vicinity of Tung-jen in Kweichow also have a kind of drum dance called

4:Mitchell E-8 (1940-?)1947 AES Miso AES

261 857 market without some small treat for them. Often at feasts a dish was filled with the nicest pieces of fat pork, and so on, and some child was given this to take home and share with others or eat it himself. They were often given the head or feet of a chicken or duck, which were considered special dainties.

261 When a number went to a bullfight or some other special occasion at a distance, they carried small covered baskets of finely split bamboo filled with boiled glutinous rice and slices of cold, roast fat pork, and cloth bags of wild chestnuts and sunflower seeds. These things they ate when they stopped to rest on the way or while the fight was going on. Besides they patronized the sellers of noodles, fruit, and rice taffy.

When a household invited others to work with them at some such task as transplanting rice, building or reroofing a house, cleaning stables, and transporting manure to the fields, the chief dish of the good meal served at the end of the day was almost invariably fresh bean curd broth.

252 For the lunar New Year and the feast of Ch'ing Ming pigs were always killed and fresh bean curd and new rice wine made in abundance. Pork, bean curd, and wine also featured the feasts in connection with weddings and funerals. For San Yüeh San the men prepared themselves a feast of chicken, pork, and bean curd. The chicken was the one killed as a blood sacrifice before the T'u Ti Miao. The glutinous rice was made into a paste and wrapped into three-cornered cakes in bamboo leaves for the festival of Tuan Yang. For Hsiao Mang it was boiled, colored yellow, orange, blue, green, red, and purple, mixed with the black variety and made into balls. I saw this among the Chinese in Yünnan at lunar New Year time. After some days that which remained was dried in the sun and parched.

291 Clothing. The Cowrie Shell Miao men all wore the Chinese peasant costume, but few of them could afford cloth shoes and therefore 292 wore straw sandals. For special occasions such as a wedding or a bullfight they liked to wear a new, long garment, belted in with a long blue cloth sash, and another length of cloth to form a large turban (fig. 18, *f*). In addition to his good clothes with riding jacket, a bridegroom had a red sash over the left shoul-

4:Mickey E-5 (1940-?) 1947 AE5 Miao AE5

der, knotted on the right hip, and a spray of silver leaves in his cap. A priest wore a long yellow or orange robe of cloth or thin silk, whose skirt was shirred onto the waist, and a fancy scarf about his head or a bamboo rain-hat. Both the chanter and the drummer at the ritual in connection with "opening the way" and burial for the dead, and the priests in the procession which opened a bullfight wore this costume. 292

Some of the very little girls wore the tribal costume only on special occasions, but the older girls and women wore it constantly. For everyday they were barefoot or wore straw sandals of their own making. In the winter they wound the legs with cloth from ankle to knee. The remainder of the costume consisted of long, wide trousers of dark blue cloth, a front apron of finer dark blue cloth embroidered in white, which had to be two and a half feet long, and a back apron one and a half feet long of hemp cloth dyed dark blue, a blue blouse made on straight lines but worn folded surplice to the right, and belted in with the strings from the aprons and from an embroidered overpiece on the blouse (fig. 8, *a*, *b*), and a woven belt an arm-span long. On the head they wore a turban, which was sometimes just a length of cloth wound around, sometimes a carefully constructed one. Of course for the roughest work they wore their oldest, patched, faded, tattered clothes (see fig. 19, *c*). Unless they had lost them or given them to a daughter, the women and girls wore silver hooks like an inverted question mark in their ears (fig. 19, *c*), and the girls wore, also, heavy silver bracelets, silver neck loops and rings, and a Chinese thimble. 291 301

For the hemp apron they raised the hemp and processed it, made the thread, dyed it, and wove the cloth themselves. All other cloth, except the bands used to hold the pad about a baby spreadeagled on the back, which was also woven of hemp thread, and both cotton and silk thread were bought in the markets. They made hemp thread for mending and sewing. Of the heavier cotton they liked to buy white in the piece and dye it a very dark, almost black blue; but they also bought it already dyed. They used nutgalls (五倍子) mixed with earth as a dye. The 294

4:Michey E-5 (1940-?) 1947 AE5 Miao AE5

then embroidered in color. In front the design was of red and green (see fig. 9) with three lines of green, red, and blue lengthwise on either side. Over the shoulder and in the back it was a straight line of alternate orange and dark blue down the center with a wavy line of alternate red and green on either side. These two were sewed together with herringbone stitch in white. The outer edge of the blue piece was turned under and covered with a weaving stitch in two or five colors, as the maker wished. In front and back, between the white strips, were set strips of dark blue embroidered in horizontal bands of cross-stitch in white, each stitch crossing one thread. On the under side the stitches had to be horizontal. Almost at the top in each strip was a medallion in color, in which a dark red was predominant (figs. 19, *a-c*; 20, *a*, *d*). The one in front had a cross, and diagonal lines in the corners. That in the back had a design of crosses, with a bit of blue, green, and yellow in the open spaces. The strip in the back was wider than that in front. Two pieces were made for the back, the upper one of color on black on white, the lower one of color on red. These were sewed on across the ends so that the lower side was a little wider than the upper. Across the very end was sewed a row of about twenty cowrie shells. In front a strip of blue was sewed across the three strips and strings fastened to it. On the under side a strip of bright blue was sewed on over the white strip which lay on the shoulders. 301

I tried to make the overpiece but was not very successful. Not that I felt too badly about it, for they said that women over fifty were not supposed to be able to see to do it. I managed to make the strips of dark blue worked solidly in lines all the way up and down the strip and with mitered corners, and the zigzag lines on the white pieces, to fasten them together with herringbone stitch, and to turn in the edges with a weaving stitch in color. But the fine cross-stitch in the center strips was too much for me and I learned only that the stitches must be horizontal on the under side by doing them the other way. 295

An invitation to "drink wine" in another village called for new trousers, blouse, and overpiece, if possible, and the wide turban. 292 574

[27a]

4:Mickey E-5 (1940-?) 1947 AE5 Miao AE5

For a bullfight, the fancy outer scarf was worn, and more wealthy girls covered the overpiece with thin silver disks, large ones on the outer and small ones on the inner strips. In the back, in addition to the terminal row of cowrie shells there were the following: either a silver ornament formed of chains, cowrie shells, and bells in various shapes attached to the top of the horizontal back strip, or a tier of four-petalled cowrie shell flowers with a semicircular row of shells below, another row of the shells in a semicircle, and the silver ornaments. For all these occasions the girls also wore silver neck loops(fig. 17, *c*), silver bracelets, and silver rings to the limit of their wealth.

The woven belt had to be an arm-span long and was made as follows: One end of a bundle of warp thread, white plus the necessary number of black for the design of flying birds down the center, was tied to a stake in the ground or a stick across the soles of the weaver's feet, and the other end of the part being worked upon to the belt of the weaver. The heddle was a bundle of threads attached to the warp in such a way that shed and countershed could be made by hand. The shuttle was a flat piece of bamboo, over which the weft threads were thrown and shot through. It was also used to beat up the weft. The pattern was put in by raising the black warp threads among the white as desired. This belt was an inch and a half or two inches wide.

The most elaborate turban and costume was reserved for a bride and her attendants (fig. 20, *c*, *e*). In one case these numbered seven, in two other cases, nine. For this occasion the girls sewed together all the good blouses they owned, so that the color stitching at the bottom of each showed. I watched one girl who had eight: one of heavy turquoise cotton cloth with white, red, and yellow lines; a lavender satin with figures in green, red, and yellow, with green, orange, and blue lines; one of soft, thin green silk; one of soft, thin orange silk; one of black crepe with white, red, yellow, green, and rose lines; one of deep blue, heavy cotton with the same lines; one of white cotton with blue, red, green, and orange lines; and an outer one of orange silk. The bride and three or five of her attendants

4:Mickey E-5 (1940-?)1967 AES Misc Art

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wore this orange blouse outside; the others black. To the outer blouses they tacked embroidered bands with silver disks on them as follows: at the bottom across the back and each hip one with thirty-nine small disks; around the upper arm two or three with twenty-two small disks on each; around the neck one embroidered in green, red, and blue with twenty-two large disks and a similar narrow band with twenty-nine small disks on it. Instead of the two aprons they wore a finely pleated, knee-length skirt of dark blue, almost black, heavy cloth with a six-inch band of white at the bottom. For the narrowest skirt twenty feet of cloth were required, or more. There were two of the woven belts worn with this costume, over a length of soft purple silk, whose ends showed in the back as if a handkerchief had been tucked in. The overpiece was covered with silver disks as described above and the extra ornaments were added. In addition, each girl had several neck loops and a silver chain about her neck from which were suspended five more neck loops so that they lay on her chest. At least two girls in one case had a row of small silver fish suspended from the chain in the back.

For this costume the women in a related household evolved a special turban for each girl, which consumed considerable time. It was like that worn by unmarried girls in that they shaved all but the crown of the head and put on the narrow, overlapping bands, but there were more of these — in one case seven, in another ten. The order of the strips was as follows: white, bright blue, orange, green, yellow, black, lavender, turquoise, white, lavender, from the inside out. These bands were so put on that they showed only a quarter of an inch of the one below, and the overlapping had to make a straight line up the back of the head. It was like that of the married women in that the stick was put on and the hair, braided in two braids, secured it. Two pieces of blue black cloth were put on over the stick in turn and sewed in place. A third piece, of soft, thin blue silk, was large enough to cover the stick and the top of the head. Another, narrow, but long, strip was put on so as to hold this firmly and tightly. A long strip of white cloth, folded six times lengthwise, was wound around the head

4:Mickey E-5 (1940-?)1947 AE5 Miao AE5

292 585 horizontally, and finally the embroidered scarf was put on so that the whole design showed and the ends were tied, at the back. All wore new straw sandals.

292 764 The costume in which two old ladies were laid out while the ritual of "opening the way" was performed was still different (fig. 18, *f*). The turban was that of a married woman, with the embroidered scarf. Several blouses were put on, of which the outer was of orange silk, and in one case there were two pairs of trousers. Both the pleated skirt and aprons were worn. On the feet were cloth stockings and Chinese cloth shoes. In one case there was just one overpiece; in the other three were tacked together. This latter old lady had kept the old style turban scarf, overpiece, and front apron. The designs were different from those used at the time I was with them and the colors were faded soft and lovely, showing that silk thread with good dyes had been used. That sold in the markets now soon fades to almost white.

The designs on the front apron were in rows, one of birds with wings outspread, one of birds with wings folded, as if rising, and one of an animal, all in white. The design of the front medallion on the overpiece was like that used in modern times, but that in the back was a square within a square, the points of the inner one to the middle of the sides of the outer one. The outer strip over the shoulder had a figure down the center. On the inner strip the four diagonal lines had become two, forming a cross. There were many strips with a dogtooth design on them. The cross-stitch designs were not of the fine type now used, but coarser, more like those on the overpiece worn by another group of Miao women I saw in the Lung-li market who said that they were Lao Hei Miao (Black Miao who had been long in the vicinity,) fig. 18, *f*. On the scarf the designs were of birds and medallions somewhat spaced. Her belt was of the same design as those I saw, but only half as wide.

292 These Lao Hei Miao women also wore trousers and aprons for everyday, but both aprons were of hemp and had no embroidery. Another group of Miao women, called by the Chinese Pai (White) Miao (fig. 20, *b*), wore the ceremonial skirt constantly over trousers

4:Mickey E-5 (1940-?) 1947 AE5 Miao AE5

which came about six inches below the knees instead of to the ankle. Their blouses had a sailor collar and the overpiece was of woven hemp. Besides they wore a belt and overpiece of braided straw to protect their clothes from the heavy baskets carried on the back. Neither of these groups of women, who attended the same market in Lung-li, braided the hair, and the latter group made a very large, looped knot at the back of the head. Their turban was wound around it as well as the rest of the head and thus became very large indeed.

Agriculture. This was essentially an agricultural village, in which one family owned enough land so that it rented a little, some owned land and had the help of relatives in working it at especially busy times, some owned land and worked it themselves, and a few were merely employees, though related to those for whom they worked, and treated as subordinate members of the family.

Although those who were educated knew about the foreign calendar followed by the Chinese Government, it meant almost nothing to them. What they consulted were the lunar calendar and the *Farmers' Almanac*. For them the year began with the lunar New Year (February 15 in 1942) and its festival days. This was the slack season of the year, and for the first month they did as little work as possible. The lofts were full of faggots and brushwood for fuel; the granaries were full of rice, both "big" and glutinous, white and black. The New Year pigs had been killed and made into smoked meat, cured meat, and sausage. There were hundreds of glutinous rice cakes, jars of rice wine, and much bean curd on hand. The gardens furnished a greater variety of vegetables than at any other season of the year. Therefore, for the first fifteen days always and, if possible, for longer the men sat about fires in the houses, talking, smoking their long-stemmed pipes, drinking a little wine, and doing a little gambling. The women sat about fires at various points in the village with the little children and babies, embroidering, separating the hemp fibers and making thread, mending, smoking, talking, and amusing themselves with the children.

*See p. 30.

511 permanently as Yang Wu Shih. If his wife
562 were from the Lo family, she would be known as Yang Lo Shih. In the first case, after his death she became Widow Wu, and in the second Widow Lo. In Yang-chia-sai there were three widows known as Widow Wang, distinguished as the mothers of Yung-ch'ing, T'ieh-k'uei, and Cheng-hsiang. Only the last of these sons had a wife and family and had assumed the generation name.

Boys were more desired than girls because inheritance is in the male line and sons carry on the worship of ancestors, as among the Chinese, but girls were also loved and desired. They had a greater economic value than among the Chinese because of the work they did even after they were married. They also kept closer contact with their parents after marriage than Chinese girls can do. This was indicated by the fact that they took their maiden name, even though they remained in the home of the deceased husband.

854 **Attitude Toward Children: Their Edu-**
292 **cation.** While the child was very tiny the mother carried it spreadeagled on her back. The pad used was stiffened and large enough to extend up beyond a very small child's head. Below the stiffened pad a long apron hung down, which was trimmed with bands of white on the dark blue. A piece of figured cloth hung down from the top, which could be thrown over the child's head to shield it from sun or cold. Under and over the baby's posterior were placed pads of palm fiber. Long, two and a half inch wide bands of hemp cloth were fastened to the two upper corners of the stiffened piece, extended over the mother's shoulders, were crossed on the breast, went back under the child to hold it, and then were tied in front at the mother's waist. All the material but the hemp band was bought in market and there was no cross-stitch design on the loose piece as on that of the local Chung-chia and Chinese.

855 If there was no elderly woman or older child with whom the children could be left, the mother continued to carry the baby and also took a toddler along to the fields. But it was the task of elderly women and older children, boys and girls, to take care of the younger ones. If it was the youngest child, it often continued to nurse even when it was

4:Mickey E-5 (1940-?)1947 AE5 Miao AE5

796 breakfast much like the feast of the night
252 before, but there was no soup. First pieces of
pork were cooked in the bowl over the fire,
[124] then other things in turn. I sat until noon
527 with the old man and his second wife and
found them very ready to answer questions
about family history. The conversation led
into that channel in an interesting way. The
old man had been reading about Roosevelt in
the newspaper and asked me questions, being
most desirous of knowing whether there were
many people named Lo in the United States.
(The Chinese call Roosevelt "Lo Ssu-fu" and
he thought Ssu-fu was his given name and Lo
his surname.) I explained, and said that Roose-
velt was a Dutch name, that Roosevelt's an-
cestors had come from Holland to the United
States. That led the old man to tell me of the
migration of the ancestor of the Cowrie Shell
Miao from Kiangsi which I have mentioned
earlier.[2]

796 In the afternoon I found twelve of the vil-
527 lage girls sitting around a fire at their usual
place, but they had no visitors as yet. During
the day children went around from house to
house making bows from the waist or kneel-
ing and knocking the head to the ground.
They were given sunflower seeds and parched
beans and peas. That evening the family had
another feast similar to the others.

796 From this time on the men sat about the
533 fires in the houses, the women about several
527 fires at certain points in the village and just
inside the wood. The same women usually
composed each group, but now and then one
would visit a group not her own. The girls
now sat about two fires and their "chaper-
ones" about the third, while Cowrie Shell
Miao boys from other villages came each day.
There was much playing on bamboo flutes
which seemed to call for a certain tune. They
sang such songs as the farewell to the bride
a great deal and made up more words for it.
One of the young men wrote out for me the
song I have compared with the one from An-
527 lung and called it a song sung along the road.
796 The girls were all working on the embroidered
overpiece. One day they put a turban on me
292 which seemed to be half unmarried girls'
923

[2]See p. 8.

4:Mickey E-5 (1940-?)1947 AE5 Miao AE5

527 796 292 123

style and half married women's style, as it included the chopstick, and an overpiece, and taught me how to swing shoulders and hips to make the shells click. One of the visiting boys brought his *lu sheng* one day. Four of the girls danced and also one of the village men, who had his gun with him.

796 574 527

During this fifteen day period Mo-mei, her best friend among the girls, and the first nephew's oldest son went to visit relatives in Yang-niu-ts'un. They carried a bag of rice and some meat as a gift. The same day four other girls, with a boy to carry a jar of wine and a piece of smoked meat, also went visiting. They all stayed four days. Cheng-hsüan visited at his old home from New Year's Day until the twelfth of the first month. On the fifteenth another feast was held, to which I was not invited, for it was for members of the family only. The married daughter returned for this, bringing her little girl with her. At this time incense sticks were also set at the doors. They sent me a dish of chicken from the feast.

The girls continued to sit by their fires after the fifteenth, but the women did not come to the third fire, and there were no visitors. At all fires, they ate glutinous rice cakes toasted in the ashes at noon. The only break in the period of relaxation came on the ninth of the first month, when every one in the vicinity went for faggots on the mountains. Those from near the village to Lung-li had been burned over — a beautiful sight — and the people were anxious to get the partly charred wood. It burned well, but was very dirty to handle.

782 796 527

San Yüeh San.[8] The first time I was in the village, at this season the men of the village built three fires at the shrine on the south, killed a chicken, used eggs to divine the fortune of the year, burned incense, and spirit money before the shrine, and set off three gunpowder charges. Incense sticks were also placed beside a little pine tree beyond the path, looking toward the meadow. Some of the chicken feathers and inscriptions on red paper were pasted on the shrine. At the other two shrines spirit money and incense

[8] The third day of the third month according to the lunar calendar — a Chinese festival.

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a, The *lu-sheng*. *b*, The *lu-sheng*, showing men dancing as they play the instrument. *c*. Old woman in ragged clothing. *d*, Two school boys before the shrine to the local deity at the south of the village. *e*, Woman winding bobbins from the ball in a tub of water, one of the priests is behind her. *f*, "Old Black" Miao, showing embroidery like that on the old woman's body at burial (see p. 56).

Mickey E-5 (1940-?) 1947 AES Misc AES

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[916]

4:Mickey E-5 (1940-?) 1947 AES Milan AES

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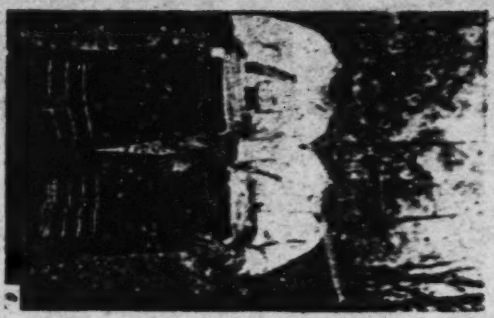

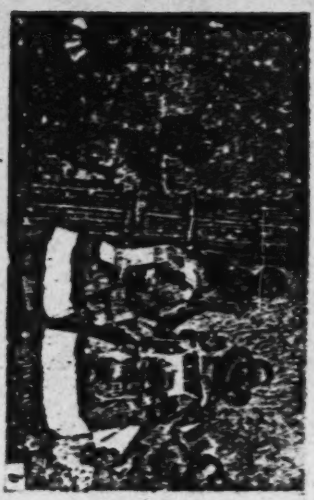

[For captions, see p. 93b. -- Analyst]

4:Mickey E-8 (1940-?) 1947 AES Miao AES

a, *d*, Two village girls, showing turban and clothes which are used only on occasion. *b*, Two of the "White" Miao. *c*, *e*, bride and her attendants, and women guests at feast at her home, showing the special turban and ceremonial dress worn only by the bride and her attendants at her wedding.

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[936]

291 pretty pleated skirts. Their upper garment, a very open-necked bodice, is ultra modern, but it must [834] be recorded that though married women expose their breasts unmarried girls never do so. Women 292 wear no head-dress. Indeed, a year or two after 302 marriage they wind their hair into a horn that makes the wearing of a hat impossible. This peculiar coiffure is a sign of motherhood, and it is a proud day when a woman can dress her hair in this manner. Her "horn is exalted". Unmarried girls wear their hair in two plaits, something after 301 the fashion of English schoolgirls. Young men, as well as young women, wear brass or copper ear- 292 rings, and on gala occasions every one, man or woman, has a beautiful embroidered gown. In general the dress is pleasing, even picturesque, and harmonises beautifully with the mountains on which they live. It is not unusual for a missionary to be presented with a gala gown. English friends are highly amused when they are told that such a gown was grown in a village garden. Like Joseph's coat it is of many colours. The cloth is woven from hemp cultivated in a nearby hamlet, the woollen texture is made from wool sheared from mountain sheep, the pretty colouring is obtained from plants and roots gathered on the hills—in a word it was grown in a village garden.

[535] Everybody is fond of noise, dancing and music. 534 The musical instrument par excellence is the *ggeh* which is played by the young men, who are popular and admired according to their ability to blow it. A *ggeh* is made of bamboo pipes,

7: Clarke M-3 (no date) 1911 AE5 Miao AE5

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Photo by *Robert Powell.*

A BLACK MIAO (HEH MIAO) MAIDEN IN FESTIVE ATTIRE.

The necklets, bracelets, and crown are all made of silver.

Frontispiece.

[p. ii]
[p. i blank]

7:. Clarke M-3 (no date) 1911 AE5 Miao AE5

585 The return of the bride to her parents' home is also somewhat of a festive occasion. I shall here copy some lines from my wife's diary, which describes the return of a bride among the Heh-Miao after staying at the bridegroom's home for twelve days:—

"Took Rosie to see a bride returning to her mother's home. A group of seven or eight young women dressed in their best, and with flags made of red and green paper, were waiting on a little hill for her arrival. After waiting a long time, we saw the bridal party approaching. First came three men, and then six men carrying three slaughtered pigs on poles. One man carried two large baskets of cotton swinging on a pole, and another man carried four jackets and four skirts in the same way. The bride wore a crown, a magnificent piece of workmanship—ribbons, birds, flowers, and filigree work, all made of silver. Around her neck she had seven silver necklets, some large and solid looking and some very prettily worked. She had also seven or eight bracelets on each arm, and silver spangles all over that part of the jacket that was not embroidered. She also wore a richly embroidered skirt. Mrs. P'an told me the dress and silver ornaments were worth at least one hundred and thirty Mexican dollars.

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8: Graham E-5 (1921-1936) 1937 AE5 Miao AE5

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A Ch'uan Miao man clothed in embroidered garments. Formerly both men and women wore such embroideries on festive occasions. The men now do so only in a few isolated localities, and the women are rapidly discarding this unique and attractive dress for un-embroidered cotton clothing.

From a sketch by Mr. Graham Peck

[facing p. 13]

8: Graham E-5 (1921-1936) 1937 AE5 Miao AE5

[facing p. 234]

Ch'uan Miao girls in festive dress.
Photo by D. C. Graham.

A young Ch'uan Miao woman with her baby.
Photo by D. C. Graham.

8: Graham E-5 (1921-1936) 1937 AE5 Miao AE5

[292 177] The Ch'uan Miao men formerly wore elaborately embroidered clothing on festive occasions but this custom has almost entirely disappeared. They commonly dress exactly like the Chinese so that it is impossible to distinguish a 291 Ch'uan Miao man or boy when he is on a road or in a village. 562 But there is no such difficulty in recognizing a Ch'uan Miao girl or woman for her attire is different from that of the women of any other tribe or race in West China. Near Lo Piao the hat consists of a bamboo basket-like frame covered over the top with cloth that resembles human hair and around which are wound beautifully embroidered bands which are often joined at the rear and allowed to hang down the person's back. The jacket or gown reaches just below the waist and is ornamented along the edges with colored embroidery. It is fastened by a button at the throat, another between the neck and the right shoulder, another under the right armpit and others going vertically down the right side. Over this garment is often worn a finely embroidered breast cover. The skirt is pleated so that it can be easily made into a complete circle when it is laid upon the ground. Designs are dyed on the skirt in blue over beeswax, after which the garment is further ornamented by varicolored embroidery designs. The skirt is fastened on by a belt consisting ordinarily of a cord or unornamented belt of cotton or hemp cloth and on festive occasions by an embroidered belt from which are hung several embroidered cloth pendants. They wear a beautifully embroidered apron and the lower legs are covered by puttees of blue or white cloth that are sometimes embroidered. The thicker the puttees the more attractive they are supposed to be. No trousers are used but sometimes they wear more than one skirt. On the feet straw sandals are generally worn, but sometimes cloth shoes that may or may not be embroidered. Two brass hatpins on which ornamental designs are carved, brass or silver earrings and hair ornaments, and silver or brass finger-rings and bracelets complete the attire of the Ch'uan Miao women who rarely use cosmetics which they do not need because of their naturally good complexions.

294 Carl Schuster, who has specialized in the study of [171] embroideries, visited the West China Union University Museum in the fall of 1935. He was intensely interested in the Ch'uan Miao embroideries and found two elaborate designs that also occur in eastern Europe, one among the Ukranians and the other among the Rumanians. These are so complex that scientists would find it difficult to believe that their existence in the three cultural groups could be explained otherwise than by diffusion. He considered the art of the Ch'uan Miao embroideries, judged by the fineness and elaborateness of the designs and the colors, to be among the best, but the collection of Ch'uan Miao embroideries that he

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8: Graham E-5 (1921-1936) 1937 AE5 Miao AE5

[facing p. 32]

A Ch'uan Miao woman in festive dress. This picture was taken in 1925. Since then such embroideries have been rapidly disappearing, but there is a collection of over four hundred pieces in the *West China Union University Museum of Archaeology.*

Photo by D. C. Graham.

A Ch'uan Miao woman wearing her embroidered garments, taken in 1936. The embroideries are not nearly so elaborate as those worn by Ch'uan Miao women twenty years ago. Ch'uan Miao embroideries are rapidly disappearing.

10: Graham E-5 (1921-?) 1954 AE5 Miao AE5

beds, and chairs. The stoves are generally, like those of the Chinese, of clay and stones or bricks, but sometimes one is seen that is merely a square hole in the ground, a continuation of a very ancient custom.

The principal tools and utensils, which are like those of the Chinese, are the plow, the curved sickle for cutting grass and wood, the hoe or pick, the ax or hatchet, the hammer, saw, knife, spoon, ladle, rice-steamer, loom, and the iron pot or cooking vessel.

The domestic animals are the horse, mule, donkey, water buffalo, cow, pig, dog, cat, sheep, goat, chicken, duck, and goose.

The principal food is corn meal cooked like porridge, but those who are able to get it eat rice. This diet is supplemented by vegetables, meat, and wild fruit and berries found in the woods. The investigations by Dr. Gordon Agnew showed that many Ch'uan Miao suffer from malnutrition.

Women weave cloth on homemade wooden looms, and they generally do the cooking. Both men and women work in the fields, but only men do the plowing. Sewing and embroidery work are done by women and girls. Hunting is a popular pastime of men and boys, especially during the winter months when there is little farm work to do.

Formerly most of their clothing was made of hemp cloth, which was undyed and therefore white, woven on their looms by the women. This evidently explains why they were called "White Miao." Whether the Ch'uan Miao belong or have belonged to the White Miao group of southern Kweichow is a problem yet to be solved. Today much of their clothing is made of blue cotton cloth bought from the Chinese.

In former years the clothing of the Ch'uan Miao, both men and women, that was worn on festive occasions and often to markets was beautifully embroidered and colored. Some of the embroidery, such as that of the handkerchiefs, is like that of the Chinese peasant's cross-stitch embroidery, but most of it, and that which is finest and best, includes beautiful designs found widely among non-Chinese people in southern and southeastern Asia, extending even into central Europe. The best skirts of the women are pleated and dyed in a manner resembling somewhat the batiks of Java. The Ch'uan Miao men no longer wear embroidered garments, and the women are imitating, to save time, the coarser of the Chinese embroideries. This is bringing about the loss of a fine and beautiful art.

SOCIAL ORGANIZATION

The family is the social unit, and the Ch'uan Miao family closely resembles that of the Chinese. The oldest male is the head of the family, and all his descendants, except married daughters, and including wives of sons and grandsons, generally live together in the same house. After marriage the woman belongs to the family of her husband. All having the same name are regarded as belonging to the same larger family and are not allowed to intermarry. Filial piety is the cardinal virtue and is expressed in elaborate funeral and other ceremonies.

While the couvade is found among the Hua Miao neighbors to the south, no

[11 cont.]

764 home, his body lying across the hall. When a Ch'ing Miao dies his body is wrapped up in a straw mat and hung up with a rope on a beam in the hall. For funerals performed outside the house, they build a straw hut and place the body inside. The kinsmen
●[292] wear hemp cloth or white cloth on the head in mourning and cry aloud around the body. This is known as "hao-sang" [wailing funeral]. Meanwhile the bereaved family would send messengers to announce the sad news to friends and relatives in distant parts.
764 At night they put up a spirit tablet and invite a wizard priest [kuei-
787 shih] to "open the way" by means of a cock and a bamboo stick slit into a magic diagram. The priest settles down in front of the spirit tablet and calls the deceased by the name, informing him of the story of genesis and urging him to start on his journey. He too advises the dead how to overcome dangers and obstacles, how to deal with difficulties, how to recognize cross roads and to ferry across rivers and oceans, and so on until the spirit world is reached. After the ritual of opening the road is
764 over, they slaughter a chicken and a piglet to spur the spirit on
782 his way. On the following day at the time of "k'ai-ch'ang" [commencing the ceremony] (the Chinese call it "k'ai-tiao"), a bull is bludgeoned as a gift to the dead. (Among the Hê Miao, a bull is bludgeoned as a sacrifice to a man, and a horse as a sacrifice to a woman.) At the time of bludgeoning the crowd wails and cries to the tune of the liu-sheng. The bull is first led around the straw pavilion three times and then handed over to the priest, who calls out the name of the deceased and makes the presentation before the spirit tablet. The animal is then led out to be slaughtered. Relatives and friends who have come to make sacrifices all have with them a sheng of rice, a pot of wine and a basketful of cooked rice, pork and eggs. These are given to the priest one by one, who in turn calls out to the deceased for a formal offering. The bereaved family then cooks the beef and after first offering it to the deceased, passes it around to the guests. That night all keep the funeral vigil, and sing to each other songs of piety in sad words and melancholic tunes to arouse in those who hear them a feeling of sadness.

[196 cont.]
535 somebody else's land and duly cursed by him. The flower trees in
527 the various flower slopes are changed either once a year or [197]
842 once every few years, depending upon whether some family would receive the tree after the dance. If a childless couple in the Miao village near the flower slope should give a feast for the guests to receive the tree into their home, the host would be happy to have the tree removed. The following year a new flower tree would be found for the slope. At the same time the family receiving the tree would make its timber into a bed. When the childless couple sleep in this bed they would become fertile and produce a son.

535 2) Participants. When a certain area holds a flower dance,
527 men and women, old and young, from all the villages nearby would come in bands. Young men and women would carry bundles on their backs, and on approaching the flower slope the men would open them and change into new clothes and nailed boots, with short flutes dangling around the waist, and leather or wooden bags hanging behind. As headgear they use pheasant
[301] feathers adorned with strips of colored cloth streaming in the air. They carry in their hands five-pipe or six-pipe bamboo-wind instruments [lu-sheng]. The women also change into new clothes,
[292] new skirts and jackets of bright patterns. The Chinese merchants of the area would establish stalls to sell candies, fruits and toys. Arriving at the flower slope the men would surround the flower tree in a circle, dancing as they move along and playing the bamboo-wind instruments. Listening to the music, the dancers would make noise by stamping their nailed shoes on the ground as they dance along in a rhythmic din. After circling a few times, the paired dancers fall into line, making the steps now left, now right, and now making a break as they follow the cadence of the music. First the men play bamboo wind instruments and later the women play mouth organs. The crowd dances around the tree a few times or as many as a dozen times. Outside the slope still others would play clarinets [so-na, a type of clarinet], bamboo wind instruments, and flutes, forming bands by themselves. The women often form groups of their own. Some

69: Lewis T-5 (1950) 1951 AM1 Indochina
Miao AE5
Shan-Thai AL3

alternating with the girls, describes in verse, to the accompaniment of *Kènes*, their possessions, their accomplishments, or their virtues. Formal offers of marriage then follow, and according to eye-witnesses of the custom, the metrical form in no way inhibits the most banal cataloguing of articles to be included in the marriage contract.

We were still eating when the chief's messenger came back with the only dog on offer. It was a poor forlorn animal, suffering probably from some wasting disease, and an enormous price was demanded.

As there was no dog to be had from these intermediaries, there was nothing for it but to go to the source itself, even if it meant another stiff climb on foot. Instead of turning left, therefore, at the junction of the main road to Luang Prabang, we took the right-hand fork towards Xien Khouang, which, although it led us out of our way, went right through the heart of Meo country in Laos. Shortly after, we came up with a Meo family, who were struggling up a hill loaded down like beasts of burden with their possessions. The Meos threw down their bundles and looked us over with puzzled amusement. One of them, who wore pigtails to show that he was the head of the family, came over, cut the choice centre out of a sugar cane he was carrying and presented it to us, roaring with laughter. This was typical Meo conduct. The Meo is grateful to strangers for amusing him with their clownish faces and ridiculous clothes, and his first impulse is to look round for something to give them. Shouting with joy, the children leaped into the car and were cuffed out again by their father. The woman who, if a Thai or a Laotian, would have stood apart with downcast eyes, bent down to examine Dupont's sandals. She wore several pounds in weight of solid silver jewellery round her neck and had had her head recently shaved.

Meo finery at its best is the most extravagantly colourful in Indo-China. The women are stiff with embroidery and heavy silver necklaces and chains, and are half-extinguished by enormous turbans that look like Chinese lanterns. But this family was in its

[154 cont.]

292 When in working clothes, the "Méo" women go barefoot. The "dress" costume includes leggings of white linen, wrapped from ankles to knees, in a fashion often so voluminous that they constitute a real hazard when walking. (Photos 46, Plate 35; 105, Plate 39; 156 and 157, Plate 40; 419, Plate 39.) The ceremonial costume of the "Peu-meo" women is one of the most richly embroidered that we know of. (Photo 46, Plate 35, gives an idea of it, even though this black-and-white photograph cannot show the medley of multicolored embroidery, of such minute and careful workmanship and of such lively colors -- reds, blues, greens, yellows)

Here, the jacket, which is of light- or dark-blue material, no longer has the shape of a sailor's collar described above. It is buttoned on the right side, is provided with an upright collar, is closed for three-quarters of its length, and is stiff with embroidery. The lower end of the sleeves carries several circular bands, white, red, blue, and green, without embroidery.

The skirt, of very fine material, light or dark blue, is pleated in a thousand pleats, the bottom very much decorated with designs (secured by marking in accordance with the process indicated for the "Man-tien"), the lower band consisting of a series of red or green rectangles, framed in white.

The most embroidered portions of the holiday dress are the aprons, the belts, and the headdress. Aprons are worn to the number of two or three, placed one on top of the other and hung from the neck by means of braided silk cords. The bottom part is plain and is worn pulled back to the side, so as to display the bottom of the skirt. The upper part is edged with a wide band of embroidery and bears in the center a big embroidered square where all the artistic fantasies of the "Peu-méo" women are given free rein. In addition, [531] all these embroideries are of a fineness and a regularity (rosettes, squares, and lozenges of openwork, flowers, and so on) which many European embroiderers might well envy.

Like the aprons, the belts are several and superimposed. First the wide belt, formed of blue, white, red, and green bands, serving to bind the entire costume (jacket, skirt, and aprons), on top of which is placed as many as five or six very finely embroidered belts, whose ends, which hang down behind the skirt, end in pompons of multicolored silks.

[154 cont.]

292 The holiday turban of the "Peu-méo" women is a veritable monument, which is prepared ahead of time and is placed all at once on top of the ordinary turban. The upper part is formed of a sort of skullcap and of a wide circular red band bearing superb embroidered rosettes. Attached to this band are a dozen pieces of rectangular material, regularly spaced around the headdress, bearing the finest embroideries of the entire costume and ending in seven or eight small strings, on which [155] colored beads and pieces of glass are threaded. The costume is completed by the big white leggings, of linen wrappings, which we mentioned above. (See also photos 105, Plate 39; 424, Plate 37.)

291 The working costume of the "Hoa-Méo" women is practically like that of the "Peu-Méo," except that the bodice does not have the "sailor-collar" shape. (The holiday costume of the "Hoa-Méo" is shown on photo 37, Plate 36.) The jacket is buttoned on the right side. The collar and the front edge of the jacket are decorated with multicolored embroideries. The sleeves, which are long, bear from the neck to the wrist several circular bands of very lively colors (red, white, blue, green), separated by other very finely embroidered bands.

The skirt is of the "plissé-soleil" model and white to just below the hips. The designs which decorate the bottom are made by the marking process already described. The turban is rather voluminous, of white linen. It does not carry on top of it the enormous [301] "Peu-Méo" headdress, the large earrings, characteristic of the "Hoa-Méo," preventing the addition of such a headdress. The fat, wrapped legging of white linen is often worn by the "Hoa-Méo" women (photo 419, Plate 39), as well as by all the women of the various tribes of the group.

The costume of the "Moung-cha-méo" women is very different from the costumes already described. (See photo 52, Plate 14.)

The dark-blue bodice, very simple and very full, rather low-cut at the collar, reaches down just below the belt and is buttoned in front by means of two or three braided loops and buttons. The sleeves are formed of three wide circular bands, two in dark-blue material, the central band of light blue. The bottom of the sleeves is formed of a light-blue cuff decorated with little lines of white embroidery.

155: Abadie--236 G-5 (no date) 1924

AM1 Indochina
M100 AE5

Pl. 26

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46. Young "Peu-méo" Engaged Couple in Dress Costume.

155: Abadie--238 G-5 (no date) 1924 AM1 Indochina
Miao AE 5

[156]

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165. Group of "Peu-Méo" Unmarried Girls

[293]

424. Old "Peu-Méo" Man and Six of his Granddaughters.

155: Abadie--241 G-5 (no date) 1924 AM1 Indochina
Miao AES

[164]

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[535]

154. The "marriage fair" of the "Méo" of Pha-Long.

155. The Dance of the "Méo" "sen" Player.

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156.

157.

Groups of Young Women of Various "Méo" Tribes of the Pha-Long Region, Come to the Marriage Fair.

/43 cont./

634 695 I shall now give a description of such a popular assembly, as I wrote it down according to the stories of the Meau.

The great chief lived in a house that was distinguished, [342] not by its type of construction, but by its special size and beautiful appointments, /44/ from all the other houses in the village. From here he had issued the order through his officials for the popular assembly to convene. On the day of the assembly, the great chief took his place on a stool in the hall of [516] his house. A few steps away from him the chiefs and village elders subordinate to him sat on their heels in a semicircle. All of these men had to be distinguished by an immaculate record, and not every head of a large family was considered worthy of this honor, no matter how old he was. The rest of the men squatted at a proper distance from these dignitaries, and those who could not find any space in the house itself squatted in a dense crowd on the open place in front of the [276] house. Everybody smoked tobacco in large wooden pipes.

The great chief, distinguished by a broad black sash and [292] sleeve trimmings of the same color, remained seated as he opened the meeting by stating the facts of the case in a loud voice. Next he got up and went to the altar. Here he sacri- [782] ficed either chickens or one or several pigs, depending on the importance of the issue before the assembly to the god of heaven and asked the latter to help him with his decision. Then he returned to his seat, sat down, and directed a question to one of the chiefs or village elders. The man addressed jumped up and answered. Sometimes, however, one of the elders would address one of the men in the crowd, perhaps a fellow-villager who was familiar with the issue under discussion. Then this man would jump up and not sit down again until he had given his answer. Finally, when everything was clear, the great chief gave his decision and asked those present to return to their villages. This brought the assembly to a close, and everybody relished the food that had been provided.

/117 cont./

764 114 Other forms of burial, including platform-burial, are unknown among the Meau in Thailand according to my observations, contrary to the statements made by Seidenfaden (2).

2. II, p. 173.

765 /118/ And just as little is known about any later digging up of all or part of the corpse. On the other hand, according to statements of the Meau, the Yau later clean the bones of their dead and then rebury them. Lanjonquière (1) heard similar

1. II, p. 319.

accounts, but reports: "It appears improbable that the Black Meau of Pakha dig up the bones again after three years, clothe them anew, and bury them again."

764 114 Contrary to my observations, Dhuraratsadorn (2) states

2. Page 173.

that, to be sure, no burning, but three types of burial are practiced among the Meau. As the first he names the lowering of the body sheltered in the coffin into the grave in the earth, as the second the erection of a high stone grave-mound on the grave, and as the third the platform burial. I do not find his assertions substantiated, however, either through personal observations or by other authors.

765 [292] The mourning period lasts twelve days. During this time, a white turban is worn by the closest relatives of the deceased, his parents and the surviving wives and children. Abadie (3), by the way, describes the same observation.

3. Page 153.

[582] [834] After the death of one of the parents, the children,

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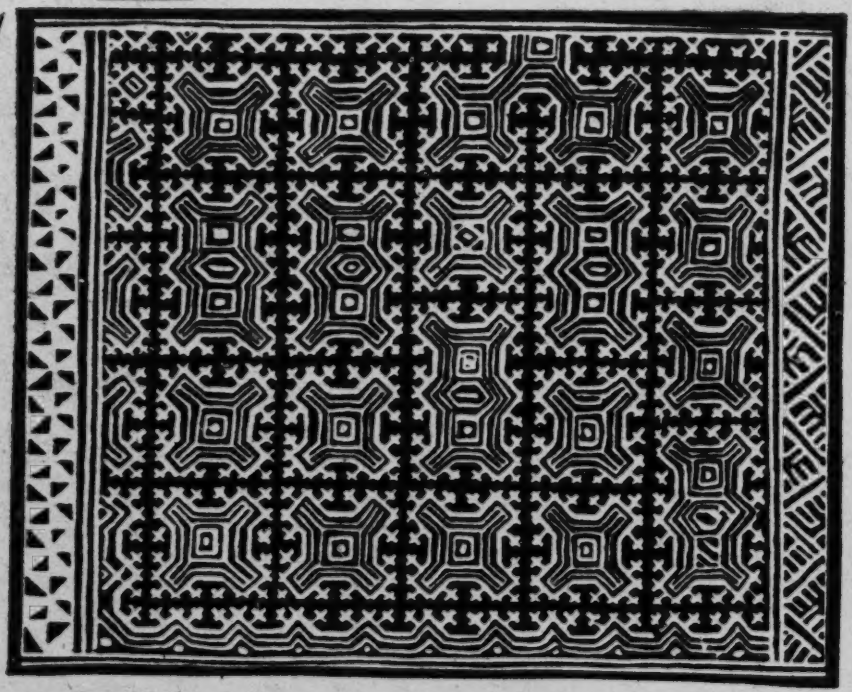

Fig. 9. Batik design of the Meau in the positive, after the dyeing. 1/3 nat. size.

"The art of embroidery is developed to a perfection that one would not expect among these tribes that are otherwise quite primitive. Young girls practice this intricate art from childhood and make all the pieces of their so richly adorned wedding costume themselves."

[585]
[292]

Lajonquière (2), too, writes about the art of wax painting,

2. II, p. 303.

namely, batik, and about the color combinations: "The colors that /127/ /Figs. 10 and 11 appear hare/ /128/ /Figs. 12 and 13 appear here/ /129/ are used the most are blue, red, and green.

[text continues on p. 179 - Analyst]

/176 cont./

and this knowledge are not acquired through learning; the office of the shaman is not even necessarily handed down from father to son, though this is possible, but primarily the shaman is a person who has been chosen by the spirits. Usually each village has several shamans, who, it is assumed, are not equally powerful. Their rating depends on the successes accomplished by the individual shamans. A person may turn to one in less important cases and to another in more important cases or if the first shaman has failed.

Similarly, the position of the shaman does not depend on the sex, although female shamans are much rarer than male ones. Both male and female shamans, when they are not engaged in their special activities, live /Color Pl. II appears here on an unnumbered page/ /177/ exactly like the other members of the tribe, from whom, if they are men, they are in no way distinguished, except for a small distinguishing mark (Fig. 40). The female shamans are recognizable only by their hair style; they do not wear the long hair of the women, but have the head either close-cropped or wear the male hair-style, depending on the instructions given to them by the teacher-spirit of the shamans.

The latter also determines the color of the distinguishing mark of the shamans, a small fabric cross that is sewed on the back of the blouse and is worn only while a ceremony is being performed. /Fig. 40 appears here./ Sometimes small silver coins, usually of Chinese origin, are sewed in two or four ends of the fabric cross. This, too, would have been ordered by the teacher-spirit of the shamans.

If a shaman is about to die and wants to designate one of his sons as his successor, this is done in ceremonial fashion. He sacrifices four candles and four small bowls of tea to the teacher-spirit of all the shamans, kǒ nǒ kǒ tsŭ, and the three pairs of assistant spirits, tă fŭ yé, lŭ fŭ yé, and săn fŭ yé. The teacher-spirit and each pair of assistants are entitled to one candle and one bowl; moreover, four is the lucky number of the Meau. Now the gongs are beaten and the magic rattle is sounded until the shaman believes that the spirits are present. He now asks them to lend their assistance to his son, whose name he mentions, just as they have to him during his years of activity, for he himself is now too old to continue to perform his duties.

/319 cont./

291 [286] [294] [386] [292] [439] [294] are about 37 centimeters wide, corresponding to the width of the weaving board. They are colored dark blue in the dye-trough found in every house (see the chapter, "Handicrafts"). The homemade, sturdy, and resistant material is often replaced, especially for the making of holiday attire, by dark-blue cotton cretonne, which is purchased from the Chinese traders, but does not have for long the durability of the home-produced hemp cloth. The sewing equipment, such as thread, needles, embroidery silk, red and other colored cretonne, always comes from the Chinese trader. In addition to the work clothes, which are worn for years, every prosperous Meau has [292] [556] [531] a holiday outfit, which, however, differs from this only in the elaborateness of the embroidery among the women and in the number of silver buttons among the men, as well as sometimes in the material. The clothing of children is exactly like that of the adults.

291 531 The women's clothing of the Meau (Ills. 60 and 61, as well as 69 and 70, and furthermore Colored Plate II)[1] consists of the blouse, skirt, apron, turban, and leggings. The blouse is made of dark-blue material (Colored Plate II, Nos. 4 and 6), has long narrow sleeves, and is open in front. The two parts are pulled over one another in front and are tied at the waist. The low neck, which permits the beginning of the breasts to be seen, is trimmed with strips of material of various colors. Similar strips of material border the back part of the blouse, which hangs down loosely. A slit separates it /320/ from the front part. The most striking feature of the blouse is the typical sailor collar (Ill. 66),[2] which has the shape of a rectangle. In the case of children and older women this collar is usually plain dark blue, like the blouse itself. Young girls and women, on the other hand, wear it with so many small cloth patches sewed on it that nothing is to be seen of the dark-blue background color (Colored Plate III, Nos. 1 and 3, also Colored Plate IV, No. 3).[3] Thus, on collar 1 of Colored Plate III red cretonne strips are sewed on, and these are embroidered with a central line of lilac silk. On the dark-blue stripe of uniform width thus produced, small white triangles are sewed. Collar pattern 1 of Colored Plate III is

1 [see cat 116, PP 448, 449, 512, 240 - ANALYST]
2 [" " " P 492 - "]
3 [" " " PP 497, 563 - "]

/321 cont./

291 184 [101] The skirt of the "White" Meau shows the same form, but is completely white. They also sometimes wear blouses made of white undyed material, which is probably why they are called "White Meau."

291 531 The third piece of clothing of the women, the dark-blue apron, is usually about 20 centimeters longer than the skirt or even reaches down to the ankles. It has the width of a woven strip and in addition is provided with richly embroidered bands. Each apron band consists of a part with colorful patches of cloth sewed on and a broad sash of red cretonne, which is wound twice around the waist and tied in the back (Ill. 58). Every apron-band pattern (Colored Plate III, No. 2, and Colored Plate IV, Nos. 1, 2, 4, 5, and 6) has a different name. For instance, the pattern in Colored Plate IV, No. 2 is called the "firefly," and No. 6 of Colored Plate IV is called the "snail pattern." Here the spirals are embroidered in yellow, blue, and green silk in small chain-stitches on red material. The first and third parts of the apron band in Colored Plate III, No. 2, consist of a blue background-material on which little white patches are sewed. On these in turn red and green triangles are embroidered in silk. The middle part is made in the same way, except that here a red background-material is used. This mixed technique of appliqué work and silk embroidery is also used in other apron-band patterns. The workday aprons usually have only plain blue or red bands.

854 482 The child-carriers customary among the Meau exhibit the same form and execution (Colored Plate II, No. 11). Their use is apparent from Ill. 66.

291 531 [552] [292] The turban of the women (Colored Plate II, No. 1, and Ills. 60 and 61) consists of two to six pieces of cloth, depending on the wealth and vanity of the wearer and whether or not it is a matter of festive attire. In any case, the most important piece of the turban is a dark-blue strip of cloth about three meters long, the ends of which are provided with cross-stitch embroidery (Colored Plate III, No. 5). It is wound around the head in such a way that the embroidered ends project to the left and right (Colored Plate II, No. 1). Over this first piece

/321 cont./

291 is wound a black and white checked turban-cloth, usually
531 purchased. Then comes a similar, /322/ but usually larger-checked cloth, and then a fourth, which resembles the second one, and, finally, a black and white, small-checked band about 80 centimeters long is put crosswise over this whole structure of cloth and pinned fast. The turban tassel (Colored Plate II, No. 10) is then fastened over the forehead. It con-
[301] sists of a silver coin pierced four times, on which hang little chains of small, white and colored glass beads with red wool tassels at the end (Ill. 60). Instead of the checked crossband, a narrow, embroidered band is often placed over the turban.
[184] White and Black Meau wear the same type of turban. One very commonly, however, sees women and girls without a head covering, especially at work.

291 Whereas Savina (1) remarks that the women wear leggings
[184]

1. II, p. 211.

only on trips, among the Meau visited by us the leggings represent a regularly worn and important article of clothing. The workday legging (Colored Plate II, No. 7) consists of a dark-blue strip of cloth 60 centimeters long, which is put around the leg and is tied below the knee and above the ankle. It is not tight on the leg. The leggings of the festive attire
● 292 (Colored Plate II, No. 8) consist of a white strip of cloth six to seven meters long, which is wound around the leg from the bottom upward in narrow spirals and is tied on top with a narrow black band (Ill. 58). Depending on the length of the strip used, these leggings are sometimes rather bulky. The clothing of the women on festive days thus is distinguished from the everyday clothing only by the richness of the embroidery, the size of the turban, and the wound leggings.

/322 cont./

291 Moreover, I noticed on many occasions that women on a journey or engaged in heavy work in the fields wear long dark-blue trousers and the apron in front over them, instead of the wide, decorated pleated skirt.

The men's clothing of the Meau (Ill. 79,[1] also Colored Plate II, Nos. 3, 9, 12) consists of the jacket and trousers. The jacket of the men is collarless and closes on the left side (Colored Plate II, No. 9). The fastening attached at the [301] neck and under the left arm consists of a pewter or silver button and a small loop of red string. The red lacing at the side, /Colored Plate III appears here on an unnumbered page/ /323/ [531] (Colored Plate II, No. 12) to which several handsomely chased silver buttons are attached, serves only for decoration. This ornament is lacking on the workday jacket. The wide, straight sleeves are provided with a more or less wide cuff for the purpose of lengthening them if the need arises. The jacket hangs straight and open, but does not reach the navel, so that a strip of skin as wide as a hand is visible between the jacket and trousers (Ill. 107).[2]

The trousers, likewise dark blue (Colored Plate II, No. 3), fit tightly around the middle of the body and then hang down long to the ankles. The very baggy seat is sewed in separately [294] (Ill. 81).[3] In part to keep the trousers in place and in part for [531] decoration, a sash 250 centimeters long and usually made of [439] purchased red cretonne is wound around the middle of the body and tied at the side, producing a handsome impression.

The men, too, wear the turban. They use the long dark-[531] blue turban-cloth with embroidered ends that was described as the first cloth of the women's turban (Colored Plate III, No. 5). Only it is worn in a different way, and, to be sure, wrapped around the head more on the side in a twisted fashion (Ill. 77),[4] and not wound high, as is customary among the women. In-[177] stead of the turban, older men also wear small black Chinese 292 caps (Ills. 55 and 56).[5] On festive days, one also sees turbans made of purchased cretonne or silk.

[1] [see cat 116, p 576 - ANALYST]
[2] [" " " p 706 - "]
[3] [" " " p 596 - "]
[4] [" " " p 575 - "]
[5] [see cat 116, p 367 - ANALYST]

/323 cont./

292 Against rain, the men wear coarsely plaited rain hats made of straw.

The men's clothing of the Meau does not differ from the 291 clothing of the boys. As Lajonquière (1) remarks, men's 184

1. II, p. 307.

[177] clothing is the same among all the tribes. Only the tribes that live in close contact with the Chinese are said to resemble them more and more in dress.

Another author, Abadie (2), also mentions fur-lined vests

2. Page 153.

such as the cold continental climate of Yunnan probably requires, but not that of Indochina or Thailand. The statements of other authors, such as Lajonquière (3) and Savina (4), show that the

3. II.

4. II, p. 211.

clothing of the Meau otherwise, even in other countries, does not essentially differ from that described here. /324/

I could not find footgear anywhere among the Meau in Thailand. Other authors, too, mention this. It is also stated, [177] however, (1) that some Meau have adopted the Chinese custom

1. Abadie, p. 153.

[824] of wearing sandals with soles made of rattan fibers or bamboo or even Chinese slippers made of canvas. Sandals plaited out of bamboo fibers are also mentioned. One author (2) reports

2. Savina, II, p. 211.

[554] that among the various Meau tribes in Tonkin the clothing of